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FOR ENGLISH LITERATURE

THE ARDEN SHAKESPEARE
GENERAL EDITOR : W. J. CRAIG

TWELFTH NIGHT; OR, WHAT YOU WILL

THE WORKS
OF
SHAKESPEARE

TWELFTH NIGHT
OR
WHAT YOU WILL

EDITED BY

MORTON LUCE

METHUEN AND CO.
36 ESSEX STREET: STRAND
LONDON

First Published in 1906

PREFATORY NOTE

IN the First Appendix I have ventured to hint that Shakespeare drew from *Gl'Ingannati* not only materials for the main plot of *Twelfth Night*, but also suggestions for its underplot. On p. 180 I have given the probable origin of the names *Aguecheek* and *Malvolio*; also on pp. 183–7, some parallels from Bandello and Belleforest; and it will be seen that Shakespeare's indebtedness to Barnabe Riche has been altogether overrated.

With regard to improvements in the text which are aimed at in this edition, I should mention that, wherever possible, I have been faithful to the Folio of 1623; I have made a few changes, mostly in matters of punctuation; other and more radical reforms may—some of them—be suggested here. I certainly think that the passage III. iv. 33 (see note) is a snatch from a song, and should therefore be in quotation marks; also that the remark "Tell me your mind" (I. v. 212) must be given to Olivia. Some sort of argument in favour of the reading Castiliano (? Castiglione) *Volto* (I. iii. 44) is stated on p. 180; also, by a reference to *Apolonius and Silla* (note on III. iv. 210), I think I may have established the reading *out* (Fol. *on't*). Other changes or suggestions will be found in the text and the notes. Finally, I may call attention to the evident interpolation in III. iv. 45–50, as explained in the Introduction, pp. xxii, xxiii.

As in my edition of *The Tempest*, so in this of *Twelfth Night*, some emendations in the Textual Notes have been retained on the ground of their literary interest. In these notes F stands for the Folio of 1623, and F 2, F 3, F 4 for the Second, Third, and Fourth Folios respectively. Ff indicates the agreement of the Second, Third, and Fourth Folios.

References to plays other than *Twelfth Night* are to the Globe Edition.

So much of the mighty harvest of Shakespearean investigation has already been gathered in, that it is manifestly impossible to assign each particular sheaf to the labourer who cut it; but I have wished to identify the more important among these harvesters; and by way of further apology, I may be pardoned for believing that in these ample fields there is corn in abundance yet left for the reaper.

My best thanks are due to Mr. W. J. Craig for some valuable references; also to Mr. W. J. Lias, late Scholar of Jesus College, Cambridge, and to the Rev. Tabor Davies, M.A., for their kindness in revising the proofs.

MORTON LUCE.

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INTRODUCTION

PART I.—*Sources of "Twelfth Night."*

I VENTURE to believe that we are too much accustomed to regard Shakespeare as a writer of impulse rather than premeditation;[1] the fact is that almost throughout the whole period of his authorship he combined a marvellous spontaneity with an equally marvellous discipline of thought and command of material. And this fact is not less true of the sources of his dramas; he spares no pains in his research; he disdains no authority, and no hint in any authority.

To these preliminary considerations two other facts may be added. Shakespeare usually avoided the trouble—not, of course, of elaborating—but of inventing a story; he preferred to adapt the plot of some existing novel or drama; and rightly, as I think; for a glance at almost any one of the great literatures of the world will convince us that to originate in the matter of myth or episode or narrative has been more often the frolic of a nation in its youth, or the task of mere ingenuity, and that the higher creative genius has displayed itself by its power of transmuting the crude metal of popular fable or story into the fine gold of drama and epic. But the remaining fact has yet to be stated; for this power of transmuting was possessed by Shakespeare in a far greater degree than by any other literary alchemist.

We are now prepared to discover in the narrative or dramatic literature which preceded *Twelfth Night* some original—or more probably some originals—that suggested to Shakespeare the leading incidents of his drama; and we

[1] See note on v. 375.

must further expect to trace back to minor sources not a little of its material generally. But a good many of these minor sources, which are numerous and often recondite, will, of course, be reserved for the notes and commentary that are appended to the text later on.

The stream of story that flows through the main plot of *Twelfth Night*, as apart from the less serious underplay, had its source in a remote past; for the chief incidents of the drama turn on the confusions arising from the likeness of twins, which is the motive of the *Menæchmi* of Plautus, and had, moreover been derived by him from the Greek *Δίδυμοι*; and this comedy of Plautus had already been adapted by Shakespeare when writing his *Comedy of Errors*. But as it pursued its course through the centuries of letters, this earlier stream of story was enriched by tributaries, and among these was the fable[1] so well represented in *Twelfth Night*, and shadowed forth already in *The Two Gentlemen of Verona*; it is that of a woman disguised as a page who falls in love with her master, yet pleads his cause with another woman, who in turn falls in love with her. This twofold story in one form or another became popular, and it was told many times by dramatists or novelists, especially in the sixteenth century.

First to be mentioned among these productions or reproductions of the story is the Italian play *Gl'Ingannati*[2] ("The Deceived, Cheated, Dupes"), which was acted at Siena in 1531 and printed at Venice in 1537; this Shakespeare almost certainly consulted; and in the poetical Induction[3] *Il Sacrificio*, which preceded the play, he doubtless found the name *Malevolti*, and changed it, as I believe, to *Aguecheek*. For *Malvolio*, see Appendix I. pp. 179, 180.

If not familiar with Italian literature, Shakespeare certainly had some means of access to it;[4] this must be evident to all who study his works, and I see no reason to

[1] See also Appendix I. pp. 178, 182. [2] See Appendix I. p. 178.
[3] Appendix I. p. 178. It bears some slight comparison with the Induction to *The Taming of the Shrew*.
[4] "Gosson says in his *Plays Confuted* (1581) that comedies in Latin, French, Italian, and Spanish had been thoroughly ransacked to furnish the playhouses in London," Hunter. See also Appendix, p. 181.

doubt that *Gl'Ingannati* contributed, and that materially, to the development of *Twelfth Night.*

It is to Hunter that we are indebted for the discovery of this Italian play, and the title of the volume containing it is *Il Sacrificio, Comedia de gl'Intronati*, a fuller account of which is given in Appendix I. pp. 177 *sqq.*

But Hunter was led on to this discovery by the following passage in the Diary of John Manningham, which was first published by Collier in 1831. Manningham was a barrister of the Middle Temple, and his Diary extends with certain breaks and digressions from Christmas 1601 to the 14th of April 1603. The passage runs thus:—

"Febr. 1601.

"Feb. 2.—At our feast wee had a play called 'Twelue Night, or What you Will,' much like the Commedy of Errores, or Menechmi in Plautus, but most like and neere to that in Italian called *Inganni.* A good practise in it to make the steward beleeue his Lady widdowe was in loue with him, by counterfayting a lettre as from his Lady in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling, his apparraile, etc., and then when he came to practise making him beleeue they tooke him to be mad."

To Hunter the discovery of this important Diary may be partly due; it was he at least who identified its author. Moreover, its mention of the Italian play *Inganni* prompted those researches which led him to the earlier and far more important *Gl'Ingannati.* As to the *Inganni* of Manningham, there were two plays with that title, one was printed at Florence in 1562, and—so we read on the title-page—"Recitata in Milano l'anno 1547"; and the author was one Nicolo Secchi; but compared with *Gl'Ingannati*, its resemblance to *Twelfth Night* is not by any means striking; and although Shakespeare may have glanced at its pages, they do not appear to have laid him under any serious obligation.[1]

[1] See also Appendix I. pp. 182, 183.

Somewhat more deserving of mention is another Italian play, another *Inganni*,[1] which followed the former after an interval of thirty years. This was the work of Curzio Gonzaga, and it was printed at Venice in 1592. Like that of the earlier *Inganni*, its plot turned on the pivot of a resemblance between a brother and a sister, the latter being dressed in man's attire; but, as in the former instance, the play itself affords no very material proof of having been used by Shakespeare. In this case, however, we have to note one item of evidence which is almost convincing (especially in connection with Hunter's volume of five plays which is described below), and reminds us of the probable origin of the name "Malvolio," and the possible origin of "Fabian"; for in Gonzaga's play the name assumed by the lady in disguise is "Cesare"; and when we remember the many other occasions on which Shakespeare borrowed only a name or two from a whole play or a whole book, we may well believe that he was indebted for his "Cesario" to this *Inganni* by Gonzaga. Further, it is at least a remarkable coincidence that Hunter should have found Gonzaga's *Inganni* of 1592 and *Gl'Ingannati* of 1585 bound up in a volume with three other Italian plays, in one of which, *Il Viluppo*, di M. G. Parabosco, 1547, *Orsino innamorato* appears among the *Dramatis Personæ*. No wonder that Hunter should imagine that the volume must have been used by Shakespeare. Of the poet's indebtedness to *Gl'Ingannati*, and the "*Sacrificio* of the Intronati," I have spoken already.[2]

There is yet to be mentioned a third *Inganni*, that of Cornaccini, also printed at Venice, and dated 1604; but apart from the date, which, as we shall see further on, is too late for *Twelfth Night*, this *Inganni* is less important for our purpose than either of the others.

It is customary to assume that Shakespeare gained access to Italian books through English or perhaps French (and we might add Latin) translations, and we know that a French version of *Gl'Ingannati* appeared as early as 1543, and that a Latin version, *Laelia*, of which the MS. is pre-

[1] Appendix I. p. 190. [2] See also Appendix I. pp. 178 *sqq*.

served at Lambeth Palace, was performed at Queens' College, Cambridge, in 1590 and 1598; and further, that a Spanish translation was made in 1556 by Lope de Rueda, entitled *Los Engaños* or (edition of 1567) *Comedia de los Engañados.*

Of such renderings it is likely enough that Shakespeare glanced at the Latin, but again I prefer to think that he had some access to the Italian; and, as we shall see below, he appears to have read Bandello in the original, and if so, why not *Gl'Ingannati* as well?[1]

From these Italian plays we now turn to other probable sources of *Twelfth Night.* The story which is woven into the plot of *Gl'Ingannati* is told also in Bandello's *Novelle*, 1554, and in Belleforest's *Histoires Tragiques*, 1570, where we have a French version of the former. That Shakespeare had Bandello before him when he wrote *Twelfth Night* is in my opinion much more than possible; the resemblances of *thought* and *phrase*, some of which are given in the Appendix,[2] are almost incontestable evidence. Belleforest he may also have used, but I incline to believe that he consulted Bandello.

From Bandello, or from Bandello through Belleforest, was derived, as we may suppose, the *Apolonius and Silla* of Barnabe Riche, which is the last to be mentioned among these possible sources of *Twelfth Night.* The story is one of eight, and the title of the containing volume is, "*Riche, his Farewell to Militarie Profession: conteining verie pleasaunt discourses fit for a peaceable time, etc. etc.* Imprinted at London by Robart Walley, 1581."

Again the incidents of the oft told tale are repeated in their main outlines, and the influence of Belleforest, though Riche has changed the name of every character in the story, is quite evident. It was long supposed that this version by Riche was the "indisputable source of *Twelfth Night*";[3] but although written in English, and therefore more presumably within Shakespeare's reach, its claim to such a distinction is hardly worth considering. However,

[1] See p. x, footnote 4. [2] See Appendix, pp. 183 *sqq.*
[3] Collier. For another possible suggestion in Riche, see Appendix I. pp. 189, 190.

some extracts from Riche will also be found in the Appendix.[1] And I must here repeat my conviction that Shakespeare was indebted to no *one* of the authorities I have mentioned, but that he derived material or suggestion (it may have been a mere word) from most of them, if not from all.

In their list of originals for *Twelfth Night*, some critics have included the Eighth Novel of the Fifth Decade of Cinthio's *Hecatommithi*, 1565; for here we have also many of the well-known incidents—twins, a shipwreck, a girl disguised as a boy, and so forth; but for the story as told by Cinthio, see Appendix I. p. 186.

Also in the second book of Sir Philip Sidney's *Arcadia*, the story of the "faire zelmane" is that of a woman disguised as a page who loves her master to the death; and Peele, in his *Sir Clyomon and Sir Clamydes*, 1599, gives us a similar incident. But these examples might be multiplied, and they need not be dwelt upon except so far as they remind us of the popularity which the story adopted by Shakespeare enjoyed in the sixteenth century.

At this point I should repeat that we are investigating the origins of the main plot of *Twelfth Night*, in which Viola is the central figure; but the "Interlude," as the Clown styles it, or the "Befooling of Malvolio," as we perhaps may style it, this, like most of Shakespeare's underplots (apart from the originals pointed out in the Appendix [2]), would appear to be of his own invention. For one other suggestion, however, he may be indebted to the same Bandello (*Novelle*, Pt. I., Nov. 26), for the Italian novelist tells how the widowed Duchess of Amalfi falls in love with and marries her steward Ulrico. With this we may compare the passage in *Twelfth Night*, II. v. 41, 42, "There is example for 't; the lady of the Strachy married the yeoman of the wardrobe"; and it is possible, as I may repeat later,[3] that this "lady of the Strachy" is the Lady of *Malphey*.

In this quest of origins may now be included a consideration of the title of the play. Knowing Shakespeare's addiction to an authority, I like to place first among sug-

[1] Pp. 188 *sqq*. [2] Appendix I. pp. 180 *sqq*. [3] See note on II. v. 41.

gestions the Italian phrase, "la Notte di Beffana" (*i.e. Befania* or *Epifania*—Epiphany or Twelfth Night), which he should have found in his *Gl'Ingannati*. It occurs in the prologue to the play, in a passage given by Hunter as follows:[1] "The story is new, never seen or read, and only dipped for and taken out of their own industrious noddles as your prize-tickets are dipped for and taken out on Twelfth Night[2] (la Notte di Beffana), by which it appears to you that the Intronati might have answered you so much upon this part of the declaration," etc. For my part, I am quite content with the foregoing explanation of the title *Twelfth Night*; certainly with less confidence I pass on to suggest that, like *The Winter's Tale* or the *Midsummer-Night's Dream*, this play was something that a poet's fancy might find appropriate to a time or a season—a festival for example,—and that Twelfth Night in our "old and antique" England was a time of feasting and mirth. And it is with still greater hesitation that I bring forward a third conjecture which would derive the title in question from the fact that the play was first performed on Twelfth Night, 1602. Nor is the conjecture made less doubtful because the drama was sometimes acted on Twelfth Night, as Pepys, for instance, saw it on the 6th of January 1662–63.

We have yet to notice the alternative title, "*What You Will*"; this should first remind us of the similar title in Shakespeare, namely, *As You Like It*; and we should also remember that both titles were prefixed to plays by other writers. They meant little more than "You may call my play what you please."[3] When Shakespeare added to "Twelfth Night" this alternative of "What You Will," he merely wished to say to us, "If that first title does not meet with your approval, then call my play what you will." It was not his intention to avail himself of a petty artifice adopted from time to time by slighter men; he at least

[1] For the Italian, see Appendix I. p. 180.

[2] With this compare the English custom of drawing for partners on Twelfth Night; the incongruous results of such a mode of pairing off men and women may possibly be suggested in the title of Shakespeare's play—as also in the play itself.

[3] See text, I. v. 112.

would not descend, by the means of a heading of mock-modest disparagement, to apologise for the demerits of his work, or even to leave open the question as to whether it was "purely poetic or purely comic," or as to whether it was "comedy or romance," and so forth. In spite of his coming *Hamlet*, these considerations had little weight with him here; less than they had with Marston, when he wrote the following dialogue in the Induction to his *What You Will* (1607): "*Atte.* What's the play's name? *Phi. What You Will. Dor.* Is't comedy, tragedy, pastoral, moral, nocturnal, or history? *Phi.* Faith, perfectly neither, but even *What You Will*,—a slight toy, lightly composed, too swiftly finish'd, ill plotted, worse written, I fear me worst acted, and indeed *What You Will*." In other words, we interpret Marston, "Criticise my work at your pleasure, but be lenient, for I hasten to allow its imperfections"; whereas Shakespeare says merely, and he says it bluntly, "Call my play what you will." And sometimes he was taken at his word; for during the twenty years that followed its first production, his *Twelfth Night* was often known as *Malvolio*, and Charles I. in his copy of the second edition, altered the title to that name.

Nor did Shakespeare—though this was more plausible—affect in his second title an indifference to the superb creation of his own genius; nor, lastly, did he imply, as some would discover, a careless farewell to comedy, and a new devotion to the sterner business of tragedy; at least I regret that a suggestion so full of interest is unsupported by any direct evidence.

Also bound up with this subject of backward links is the question as to whence Shakespeare derived the names of the principal characters in *Twelfth Night*. As a fact, most of them may be traced to some earlier literary source; and we have already pointed to the most probable origin of Aguecheek, Malvolio, Cesario, and Orsino. And again, before continuing our search, we assume the poet's habit of appropriating rather than originating even in matters of the smallest detail. As we have seen, it was in *Il Sacrificio*, the fanciful Introduction to *Gl'Ingannati*, that "Maleuolti"

presented itself as a significant name for after adoption by some alert dramatist; and from the play itself Shakespeare must have selected *Fabio*, the name assumed by Lelia in her disguise, from which to form his Fabian. To those who ask why Shakespeare did not adopt more of the names in the Italian play before him, I should answer readily enough, that although he almost always preferred names, titles, and phrases that were already made literary, he was nevertheless careful in most cases to avoid any manifest obligation to a pre-existing authority. To this other habit of the poet I have called attention in my Introduction to *The Tempest* in this series (the Arden Shakespeare); but not in connection with the names of the *Dramatis Personæ* of that play, although they serve equally well to illustrate my point; for not one of them was selected by Shakespeare for his *Tempest* from the play he then very probably worked upon; I refer of course to *Die Schöne Sidea*.

Returning to *Twelfth Night*, we next discover that *Olivia* was a Queen of Thessaly in Part I. of Emanuel Forde's *Parismus*, the *Renowned Prince of Bohemia*, and that *Violetta* was the name of the lady who followed her lover in the disguise of a page, and like Viola was shipwrecked. The date of *Parismus* is 1598, a fact that will be referred to in the next section.

It happened that two of the leading characters in *The Tempest* corresponded in name to well-known personages among the contemporaries of Shakespeare, one of whom was connected with the court; so in the case of *Twelfth Night*, the Duke Orsino, who was an ambassador to England, and was entertained by Elizabeth, may possibly be identified with Duke (otherwise Count) Orsino in our play;[1] nor does the date 1600–01, which is assigned to the visit of the ambassador, make the assumption unjustifiable; Shakespeare's knowledge of the court of Elizabeth and its foreign relations was as ample as that of a professed courtier. *Antonio* and *Sebastian*—names also to be found in *The*

[1] "'Duke' in this play is synonymous with 'Count,' as it is with 'Emperor' in *The Two Gentlemen of Verona*, and with 'King' in *Love's Labour's Lost*. Shakespeare does not commit this mistake in plays written after 1595," Fleay. But see I. ii. 24, note; also p. xxiii of this Introduction.

Tempest—occur in Eden's *Historie of Travaile*, 1577, an authority most undeniably respected by Shakespeare. *Valentine* and *Curio* are the "Gentlemen attending," and need not detain us here; they loiter, mostly in conventional pairs, through drama after drama of the period, and are puppets rather than characters. Not such is the versatile, the inimitable *Feste*, who bears a name in harmony with the play and its title, as the poet doubtless intended. Nor is it a matter of much consequence whether we derive the suggestive syllables (we pronounce Fes-të) from the *festeggiante* translated by Florio,[1] or from the equally accessible Latin *Festus*; but the former is more likely.

We have left to mention Sir Toby Belch; compare also Aguecheek and Malvolio; such names of crude significance are common enough in all drama, but we may class them with the coarser devices of Shakespeare's comic period. As to the appellation *Sir*, it is not without some effect of humorous incongruity.

Finally, the songs introduced into *Twelfth Night* are mostly, as we may judge, Shakespeare's own; but whatever is known of their history will be found in the notes; and we now pass on to the next division of the subject.

PART II.—*Evidence as to Date.*

(*a*) *External.*—So far as can be ascertained, *Twelfth Night* was first printed in the Folio Edition of Shakespeare's works, which was published in 1623. The licence granted for the publication of this volume of "Master William Shakspeers Comedyes, Histories, and Tragedyes" specified "soe manie of the said copies as are not formerly entred to other men"; and among these was *Twelfth Night*. We may therefore conclude that this play was not published before 1623.

From the quotation from the Diary of John Manningham given in the former part of this Introduction, we learn that a performance of *Twelfth Night* was witnessed by the

[1] "*Festeggiante*, feasting, merrie, banqueting, pleasant, of good entertainment." Florio, *World of Wordes*.

writer "at our feast" (Candlemas), on the second of February 1601–02. Manningham, who must not however be trusted, writes as if the play were recent.

These are the two leading facts on which any attempt to discover the date of *Twelfth Night* must be based. But several minor items of evidence remain to be considered, and most of them are both interesting and instructive. We may begin with the *Palladis Tamia* of Francis Meres, 1598. In his reference to Shakespeare's works, he mentions twelve plays as extant, but *Twelfth Night* is not among them. We are not sure, however, that the list furnished by Meres is complete; and 1598 as a superior limit for the date of the play, though it allows Shakespeare time enough for the composition of *Twelfth Night*, affords him a narrow interval for the production of *Henry V.*, *Much Ado about Nothing*, *As You Like It*, and *The Merry Wives of Windsor*, which the best authorities would assign to this period or thereabout.

But some will ask whether the ingenuity devoted by commentators to a discovery of the chronological order of Shakespeare's plays has not altogether been misplaced; and they will be inclined to condemn the space allotted to the subject in this Introduction. To such I make answer—and I seize the opportunity most gladly—"every added item of knowledge makes possible another item of enjoyment"; we must not neglect a single fact that may help us towards both the understanding and the appreciation of any work of literary art, much less of the marvellous creations of Shakespeare. Beyond taking the liberty of repeating a reflection which occurs elsewhere in these pages, I need only offer one brief illustration; I will put it bluntly; if you tell me that *Twelfth Night* was written in 1600 and *The Tempest* in 1611, I shall be able to tell you that the poet's views of love in the earlier play will contrast most strikingly with his treatment of the same subject in the later play; and if the Latin were not somewhat overworn, I might perhaps be pardoned for adding *ex uno disce omnes*. Besides, a discussion of date implies much more than items of mere chronology.

Next to Meres as evidence, I am inclined to bring

forward the *Parismus* of Part I. of this Introduction. Again, remembering what was undoubtedly the usual practice of Shakespeare, to glean from all the fields of literature, and from every corner in those fields, I see no reason whatever for doubting that he pondered over the Viola incident as it is presented in this play, and that it suited his purpose to adopt the name Olivia and adapt the name Violetta. The contingency that Ford copied from Shakespeare is scarcely worth considering.

The same year, 1598, produced the translation of Linschoten's *Voyages*, which contained the map that Steevens identified with the one referred to in III. ii. 82; but, as will be more fully explained in the notes, a better date for the "New Map" is 1599, in which year a map, answering more exactly to Shakespeare's description, and designed by one Emmerie Molineux, was published in England, and was sometimes bound up with copies of Hakluyt. Also, in 1599, Sir Robert Shirley returned from his embassy to the Shah—or Sophy—of Persia, and gave point to the reference in II. v. 186 (see note *ad loc.*). Moreover, in the same year was printed the first edition of Morley's *Consort Lessons*, which contained the song (II. iii. 40–53), "O mistress mine, where are you roaming?" but here we are not dealing with an item of direct evidence; a popular song from *Twelfth Night* may have gained easy admission to Morley's collection. In fact, the stanzas are good enough and characteristic enough to be Shakespeare's own work, though whether composed expressly for *Twelfth Night* it is impossible to say. Still less trustworthy as evidence is the fact that Sir Toby, in II. iii. 105, trolls the first line of the ballad *Corydon's Farewell to Phyllis*, which was first published in the *Booke of Ayres* by Robert Jones, 1601. Fast as Shakespeare sometimes wrote, the year is a very late one for *Twelfth Night*, nor is any proof forthcoming that Jones was the author of the ballad; on the contrary, he annotates thus: "If the ditties dislike thee, 'tis my fault that was so bold to publish the private contentments of divers gentlemen without their consents, though, I hope, not against their wills."

The year 1600 is late enough for this matter of supplying points of interest that might be seized upon by the poet of *Twelfth Night*; but some have thought that the puritanical injunction issued in the course of that year by the Privy Council may have provoked the seeming attack upon Puritanism[1] made by Shakespeare in his sketch of Malvolio.

In the earlier and more plausible year 1599, another motive for attacking the Puritans was made available to the dramatist who might care to accept it; for at this date Dr. Harsnet printed his *Discovery of the Fraudulent Practises of John Darrel, etc.* John Darrell professed to drive out devils, and his "practises" were carried on at the house of a Nicholas Starkey or Starchy. When a Bible was brought in to them, Starkey's children, who were "possessed," shouted in a scoffing manner, "Bible-bable, Bible-bable," continuing this cry for some time. This of course suggests comparison with *Twelfth Night*, IV. ii. 99–101: "thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble-babble" (elsewhere in Harsnet "bibble-babble" is thus spelt). The possible connection between "Starchy" and "the Lady of the Strachy" will be examined in the notes.

Finally, it was thought by Steevens that Ben Jonson had *Twelfth Night* in view when he wrote the following in his *Every Man out of his Humour*, which was acted in 1599: "That the argument of his comedy might have been of some other nature, as of a duke to be in love with a countess, and that countess to be in love with the duke's son, and the son to love the lady's waiting-maid; some such cross-wooing, with a clown to their serving-man, better to be thus near, and familiarly allied to the time." "Some such cross-wooing" may be discovered not only in *Twelfth Night*, but also in others of Shakespeare's earlier plays and in contemporary plays that were not Shakespeare's. Moreover, such evidence as this of Steevens might be dismissed on other grounds.

It will be noticed that all the foregoing items of evidence tend to show that this one of Shakespeare's comedies

[1] See note on III. ii. 31.

was composed not later than 1602. But before the discovery of Manningham's Diary, commentators who were in quest of a date for *Twelfth Night* were accustomed to quote from the play certain passages that referred to years later—sometimes considerably later—than 1602. Chalmers, for example, was confident that the farcical combat between Cesario and Sir Andrew was intended to throw ridicule on the practice of duelling, and that it corresponded to the "Edict and Censure against Private Combats" issued by King James in 1613; and Tyrrwhit added yet another year; he felt confident that *Twelfth Night* was written in 1614, because of its undoubted allusion ("Nay, if you be an undertaker," III. iv. 332) to the outcry raised against Undertakers in the Parliament of that year.

To these guesses of Chalmers and Tyrrwhit, and yet others who might be mentioned, I am not disposed to give the usual contemptuous dismissal; at the very worst, if there are tares in the sheaf of the reaper, we should not forget to be grateful for the sheaf. But even these conjectures, wide of the mark as they seem, are worthy of some consideration; topical allusion,[1] if not actually abundant, is nevertheless to be met with frequently in plays that show "the very age and body of the time, his form and pressure"; and it is certainly not absent from the pages of *Twelfth Night*. Now we are pretty certain that the play was first printed in 1623, and we regard the text as exceptionally pure; but we are not certain of the state of the author's manuscript, nor of that of the acting copies of the drama; and it is quite possible—we know it was sometimes the case—that alterations or additions were made on occasion, whether by Shakespeare or some other hand, in these unprinted copies. I will give one example of such a probable interpolation in the case of *Twelfth Night*. The following is the Folio reading of III. ii. 45–50:—"taunt him with the license of Inke: if thou thou'st him some thrice, it shall not be amisse, and as many Lyes, as will lye on thy sheete of paper, although the sheete were bigge enough for the bedde of *Ware* in England, set 'em downe, go about it."

[1] See note on v. 5.

Here we notice that the comma after "amisse," seems an error; we should expect a colon; but if we omit "if thou thou'st him some thrice, it shall not be amisse," we may retain the comma, and then by placing a colon after "paper," we have what would appear to have been the text before the interpolation, namely, "taunt him with the license of Inke, and as many Lyes as will lye in thy sheete of paper: although the sheete were bigge enough for the bedde of *Ware* in England, set 'em downe, go about it." Thus we are able to account for the fact that a very pertinent allusion to the trial of Raleigh is possible in the text of *Twelfth Night*, although the incident in question belongs to the year 1603. I refer, of course, to the insulting language addressed to Raleigh by Coke, which must have attracted attention: "All that he did was by thy instigation, thou viper; for I thou thee, thou traitor, I will prove thee the rankest traitor in all England." In this passage we have the thrice-repeated "thou." But fuller particulars relating to this and to all the foregoing allusions will be found in the notes.[1]

Among other items later than 1602 we may notice some performances of *Twelfth Night*; one is recorded in the following entry in a MS. preserved at the Audit Office: —"To John Hemminges, etc., upon a warrant dated 20 April, 1618, for presenting two severall playes before his Majesty, on Easter Monday, Twelfte Night, the play soe called, and on Easter Tuesday, the Winter's Tale, xx*li.*" And again, in *Herbert's Diary*, 1622–23, we read, "At Candlemas, Malvolio was acted at court by the King's servants." I have mentioned on a former page that, as in the foregoing entry, the word Malvolio was sometimes chosen as the title of *Twelfth Night*.

As a matter partly of external and partly of internal evidence, we may here examine Fleay's[2] theory that the plot and the underplot of *Twelfth Night* were composed separately, having years between them. He assigns the "Viola story" to various dates—1593, 1594, or 1595; and the whole play to 1602.

[1] See, for example, notes on III. ii. 46 and V. 5.
[2] See also notes on I. ii. 24, I. v. 171, and II. iv. 1.

Mr. Fleay is sometimes regarded as being more ingenious than convincing, and such he may appear in this instance; nevertheless, I think that he merits a hearing. I have no objection whatever to the assumption that in this—as in some other plays—certain portions were rough cast at a date considerably earlier than the production of the drama itself (see also note on II. i. 16 and on II. iv. 1); and it is quite possible that the author of *Twelfth Night* had originally sketched or contemplated a play more exactly on the lines of *Gl' Ingannati*. Indeed, when dealing with *The Tempest*, I considered that Shakespeare had the *Die Schöne Sidea* plot well in mind if not well in hand some little time before "the wreck of 1609 and the narratives of 1610 gave a title and a prompt, perhaps a hurried, completion to his farewell play, which he naturally produced while the incidents that lent it most of its colour were yet fresh in the memory."

But, returning to *Twelfth Night*, if we remember the later dates of some of the chronological evidence, and consider the absolutely indefinite extent to which a dramatist would modify the earlier draft of his plot when combining it with some new underplot, we shall be convinced that any attempt to examine these two portions of his work as separate compositions must be attended by insuperable difficulties.

And now, summing up briefly, with the aid of these items, we arrive at an approximate date for *Twelfth Night*; the play is not mentioned by Meres in 1598; the New Map it refers to was published in 1599; and Manningham saw the drama acted in February 1601–02; finally, the other chronological items mostly support these three. A central year therefore would be 1600.

(*b*) *Internal.*—I have now reviewed those portions of chronological evidence that may be regarded as historic or external; and it remains to notice as briefly the less tangible but not less reliable indications of date that we discover in the thought and form of the play, in the poet's ideas, his dramatic and rhetorical expedients, and his style generally.

But a good deal under this head has been anticipated in my Introduction to *The Tempest*, where I contrast that play with *A Midsummer-Night's Dream*; and although the contrast presented by *Twelfth Night* and *The Tempest* is less obvious, it is striking enough to warrant me in referring first of all to the principles that are specified and illustrated in my earlier volume.

At the same time, a comparison between *A Midsummer-Night's Dream* and *Twelfth Night* must convince us of the marvellous dramatic and rhetorical advances made by the poet in the comparatively short interval that separates the two plays. Indeed, nothing could be better for my purpose than to place one by the other, and to show from the comparison that *Twelfth Night* belongs to that period of Shakespeare's authorship which has been roughly indicated by the external suggestions of date—that is to say, a period of which 1600 may be taken as the central year.

But before exhibiting some points of contrast between the two plays, I must call attention to some equally striking similarities; and the phenomenon is in great measure true of all the dramas of Shakespeare. I refer to something more definite than the general impression of genius; for there are in these dramas, almost without exception, certain fundamental elements that proclaim their author; and these are an abundance—or it may be, a superabundance—of imagery, a curious and often a thorough acquaintance with the natural world,[1] a love for it, and a unique faculty of presenting it to us through the medium of both prose and verse;[2] next, there is a command of language, a wide literary[3] and general knowledge[4] quite out of proportion, in the earlier plays, to the writer's standard of literary proficiency—at least of the metrical, and even the poetical;

[1] Especially the inanimate. To this we must add nature and (mostly unnatural) "Natural History" as reflected in the mass of literature to which he had access—Pliny's *Natural History*, for instance.

[2] See also notes on I. i. 5.

[3] Especially classical, mostly of the Latin (see p. 190; also notes on I. v. 94 and v. 145); but his acquaintance with the modern languages is at least considerable.

[4] His legal knowledge, for example, is abundantly illustrated in this play. See note on I. iii. 7, IV. i. 35, III. iv. 170, III. ii. 15, IV. i. 55, etc. We might also mention the formal legal phrasing which occurs so often in his earlier writings. This legal knowledge, of course, he shares with other Elizabethan dramatists.

thought is, perhaps, not always so deep, but it is always wide. In respect of these fundamental elements, an exuberance of imagery,[1] and a conquest of the writer's world of word and thought and fact, there is little that separates *A Midsummer-Night's Dream* and *Twelfth Night*, nor indeed these from *The Tempest*. But when we come to examine their literary form and taste, we discover in the author's rhetoric, his poetic craft, and even his dramatic technique, a progress as from mere infancy to manhood. Nevertheless, there is another feature common to nearly all of the plays of Shakespeare that must be present to our minds if we are to compare them to any good purpose, and that is, an extraordinary inequality of workmanship in the same play; the long dull banalities, for instance, of *A Midsummer-Night's Dream*, that serve but doubtfully to give increased splendour to a brilliant passage here and there; indeed, we may say that in regard to its very worst and its very best there is often little to choose between an earlier and a later play, as may be seen from the following passages in *A Midsummer-Night's Dream* and *The Tempest*; in the first of these plays we may contrast V. 32–35 or IV. i. 23–27 with IV. i. 116–121 or V. i. 12–17; and in the second, II. i. 282–286 or IV. i. 84–86 with I. ii. 387–393 or IV. i. 153–158; the first two passages in each play represent weakness, and the second two,[2] strength; as to *Twelfth Night*, I may refer to I. i. 1–7, which may be contrasted with II. ii. 32–42. Longer and more numerous examples would have served my purpose better, but these may be enough to illustrate the fact that in respect of their excellence and their comparative weakness, these three plays are more nearly on a level than we might expect from their style generally.

After making these necessary reservations, we will glance at the characters as they are presented in *A Midsummer-Night's Dream* and *Twelfth Night*. While yet a beginner, Shakespeare preferred to take his characters from

[1] Which often implies a love of nature; this, however, is always subservient to the poet's *dramatic* purpose.

[2] But these, in the case of *A Midsummer-Night's Dream*, might be later interpolations.

history, where he found them already outlined; or if he made an original sketch, it would be of the easier type—low life, or humorous. Thus (including the histories) Bottom came first, an earlier Falstaff; then Falstaff himself; while later, Jaques was an earlier Hamlet, to be followed in due course by the never to be finished and never finished Prince of Denmark. And as a connecting link between these pairs, but nearer to the latter, stands the serio-ridiculous Malvolio. And now we are in a position to look back at the interval that lies between Bottom and Malvolio. Further, with the exception of the supernatural beings—and perhaps of Theseus—Bottom is the only character in *A Midsummer-Night's Dream*; the rest of the *Dramatis Personæ* lack individuality, as may be seen by contrasting the pairs of lovers in the earlier play with the pairs of lovers in *Twelfth Night*. Indeed, granting the lyrical nature of *A Midsummer-Night's Dream*, we may yet infer justly and at once, that characterisation in the later drama is both subtler and more abundant; and where there is more characterisation there is more life, *i.e.* more *drama*. Feste, for example, has no representative in the earlier play; but he appears in *Twelfth Night* as the crowning individual of a species whose gradual development may be traced back through most of the earlier comedies.

From this brief consideration of characters and characterisation in the two plays we might pass on to compare them in respect of incident, development of plot and underplot, the variety and the reality of life in each, the quality and substance of their dialogue, their humour, whether coarse and extravagant or refined and natural—and all the rest of their dramatic equipment. But for these we have no space, and the subject must now be dismissed with a short examination of what is best known as the style of the two dramas.

And here, in spite of the reservation already made,—that *A Midsummer-Night's Dream* is essentially poetical,—the contrast is striking enough. It may sound like a paradox, yet we shall probably discover that although *Twelfth Night* is less poetical than the former play, it contains more poetry; at any rate it contains less bad poetry;

we notice an improvement in nearly every department of the poetic art. To specify the cruder rhetorical devices (of course I refer to the verse rather than to the prose) that are either resorted to less frequently, or are refined upon, or altogether disused in the later play, is impossible in this short commentary; we can do little more than state generally that the briefest examination will disclose a marked rhetorical progress. Just now I included dialogue among the larger dramatic elements in which Shakespeare would seem to have gained proficiency, but this particular may be mentioned here with equal propriety; we cannot detach substance from form, and under this head of style a whole treatise might be written on the contrast afforded by the dialogue of *Twelfth Night*, especially the verse portions, when compared with that of the earlier play.

Better known, perhaps, among the changes of style that mark the poet's progress through some half dozen years, are a gradual disuse of rhyme, and the adoption of a blank verse, not so disorganised as that of the later plays, yet such as has freed itself from the fetters of both the formal couplet model and the rigid line; in other words, the flesh and form of rhythm now covers the bare bones of metre; a finer law is felt, not seen, within the law; a new line formation extends from pause to pause, and the pauses may occur anywhere, while a fuller music is made by the extra syllables that vibrate for a moment within the line or reverberate at its close.

Finally, the poet has learned to rely less frequently on puns, verbal conceits, and the other extravagances of thought or diction that are the mark of a beginner—or the foibles of an age which is seeking some new form of utterance; while at the same time his mastery over the legitimate modes of expression has become more assured; in short, we seem to recognise in the style of *Twelfth Night* a greater skill and a finer taste than are displayed in *The Comedy of Errors*, *Love's Labour's Lost*, *The Two Gentlemen of Verona*, *A Midsummer-Night's Dream*, *The Merchant of Venice*, *The Taming of the Shrew*, *The Merry Wives of Windsor*, or even in *Much Ado about Nothing*, or *As You*

Like It; it should therefore (though I lay no stress on the statement) be the last of the comedies of Shakespeare; and thus we are again brought very near to the date 1600.

PART III.—*Characteristics.*

This is the Comedy of Comedies, at least so far as Shakespeare is concerned; and I suppose we shall hardly fear to discover its rival out of Shakespeare. If the play presents no salient feature of recognition, it is because it combines so many excellences, and combines them so happily. But not only are the elements of comic drama and comic satire from Plautus to Rabelais herein represented as fully and as perfectly as may be, for the comedy of *Twelfth Night* is both relieved and heightened by an interwoven exquisite romance, while strains of the finest poetry make perfect harmony with the comic undertones; and all this in a manner that only the genius of Shakespeare rendered possible. Further, the play is splendidly wrought; plot, underplot, incident, character, movement, dialogue, diction, each is excellent; and our interest is sustained throughout at the highest dramatic level. Finally, a wise good humour is the all-pervading spirit of the drama; its gentle satire has saltness but no bitterness;[1] *Twelfth Night* is indeed the happy inspiration of a happy moment.

This brief general estimate may be followed by an examination of the dramatic technique of *Twelfth Night*, chiefly on its literary side.

Of course we can detect flaws in any work of art,[2] and especially in the "wood notes wild" of "Fancy's child"; and Milton is not altogether at fault in thus describing Shakespeare;[3] but, as he tells us elsewhere, there is

[1] "There is . . . no railing in a known discreet man, though he do nothing but reprove," *Twelfth Night*, I. v. 97–99.

[2] See note on II. v. 156–158.

[3] Later in life Milton became more austere, and might have expressed himself differently; at present he means both less and more than we usually imagine; the words are partly in contrast to "Jonson's learned sock," and half their purport may be gathered from the *Epitaph on Shakespeare*—

"To the shame of slow-endeavouring Art
Thy easy numbers flow."

more real beauty in the flowers which "Nature boon Poured forth profuse on hill and dale and plain," than in those which are carefully arranged by "Nice Art In beds and curious knots"; to this we may add that the former can fill us with undisturbed delight, while the latter must give some offence with their stiff precision. Or, to put it more plainly (and it might be put in a thousand other ways), we receive from the unstudied symmetry of the Romantic Drama an impression of perfect art, but from the studied symmetry of the so-called Classical Drama an impression of perfect artifice. Besides, we must remember what has been said about the spots on Shakespeare's sun.

Of these spots in *Twelfth Night*, one or two will be found near the close of the play.[1] I will first mention "the hurried and strange marriage contract between Olivia and Sebastian."[2] This is indirectly noticed by Johnson: "The marriage of Olivia, and the succeeding perplexity, though well enough contrived to divert on the stage, wants credibility, and fails to produce the proper instruction required in the drama, as it exhibits no just picture of life." And the following stricture of Hallam is not without some bearing on the same incident: "The part of Sebastian has all that improbability which belongs to mistaken identity, without the comic effect for the sake of which that is forgiven in Plautus and in *The Comedy of Errors*." At this point, however, I must interpolate the naïve remark of Montégut: "Mais chut . . . nous sommes ici dans le monde de la féerie."

Another spot to be examined is the marriage of Sir Toby and Maria; this difficulty will be dealt with in the notes.[3] Next we examine the apparent discrepancies in the closing scene of the play; these are fully described by Oechelhäuser,[4] who also attempts to remove them by the

[1] "In many of his plays the latter part is evidently neglected." This remark of Johnson, however, may be read with some caution.

[2] Kenny.

[3] *E.g.* IV. ii. 75 and V. 368.

[4] "Eine besondere Schwierigkeit bot aber die Oekonomie der Schluss-scene. So oft ich das Stück in den verschiedensten Bearbeitungen und mehr oder minder vollendeter Darstellung gesehen, drängte sich mir stets das Unbefriedigende des Schlusses auf; er liess regelmässig das Publikum kalt." [Again, the arrange-

insertion of some lines and stage-directions. But I think it well to trust to the text as we have it, although a good deal that the poet omitted, or at least implied, may in this case be brought out by the actor; and even Oechelhäuser admits that in regard to the Elizabethan stage, on which boys played the part of women, the conclusion of the play is skilfully wrought.

And this leads me to compare the literary with the acting qualities of *Twelfth Night*; for if there are passages that may be rendered more explicit in the acting, so there are others—those of the highest mood—that must seem to lose by it;[1] and we often hear that the romantic element in the play makes it less suited for the stage than most of the other comedies.[2] In this we have at least a germ of truth; yet the larger truth lies in the fact that whether a poetic drama is read or acted, certain ideal conditions—blank verse, for example—are assumed by the poet; as Matthew Arnold has taught us, the artist must be met half-way—or at least some part of the way; and to my thinking, although the actor may sometimes aid the poet, it often happens that the ideal conditions imposed on the audience at a theatre are much more exacting than those which are required of the reader. But this subject I have dealt with more fully in another volume,[3] and I will only add here that for my part I can never quite enjoy the blank verse of the stage; perhaps I keep too jealously in mind that exquisite

ment of the closing scene presents an especial difficulty. Whenever I have seen the piece in the most diverse renderings, and under more or less perfect representation, the unsatisfactory character of the conclusion always impressed itself upon me. It invariably left the public cold.] *Einführungen in Shakespeare's Bühnen-Dramen.* W. Oechelhäuser, Minden, 1885.

[1] For example, see p. xxxiv of this Introduction, "It is the note struck loudest in the very first line of the play." In *Twelfth Night*, as usually acted, the second scene of the first Act begins the play, and thus the magnificent overture which is the poet's purpose in the first scene is robbed of fully one-half of its effect.

[2] Since writing the above I have witnessed a performance of *Twelfth Night*, and on this subject of stage representation I will here comment without prejudice. The caste was fairly good and the performance creditable, but to the best of my judgment the play lost in the acting much more than it gained. It gained most in the comic scenes, and in the vividness that was added to incident (that of the ring, for example) and the development of the plot generally; but it lost two-thirds of its poetry, and Shakespeare's Viola was not on the stage. I might add that the marvellous variety of incident in Shakespeare is best seen in the theatre.

[3] *Handbook to Shakespeare*, Chapter i.

thought of Keats, "Heard melodies are sweet, but those unheard Are sweeter."

These precautionary remarks may help to render us more impartial as we proceed to examine other spots—or seeming spots—in this dramatic sun. Some critics have blamed the play because it presents no striking delineation of character; but again, I need only repeat the words of Montégut: "Nous sommes ici dans le monde de la féerie." Somewhat graver is the charge that the punishment dealt out to Malvolio is both coarse and excessive; to this I reply, "Not if we view it from the standpoint of the time."

Next will be the questionable sequence of Act and Scene as given in the text; but here we make a less direct reference to the author. On this subject Mr. Spedding remarks: "The division of the Acts in *Twelfth Night* is of less importance than in *King Lear* and *Much Ado about Nothing*; for the movement of the piece is so light and rapid, and the several actions mix so naturally, without perplexing or confusing each other, that if it were played from beginning to end without any pause at all, the spectators would feel no harshness. Nevertheless, though the interacts might in that case be omitted altogether without injuring the dramatic effect, the effect is materially injured on two occasions by the interposition of them in the wrong place." He then proceeds to examine these two occasions, and further proposes a valuable rearrangement of Act and Scene, which will be found in the Third Appendix. Of other proposed rearrangements, I need mention only the one adopted in the acting version of Sir Henry Irving, which of course differs from Spedding at many points. This also is given in the Third Appendix.

The next difficulty we have to deal with occurs in the time of the action of *Twelfth Night*; on this head I may quote Mr. P. A. Daniel,[1] whose time-analysis of the play is also subjoined. It will be seen that whereas the incidents are supposed to fall within three days, an interval of three months is twice mentioned in the Fifth Act. Mr. Daniel remarks: "The time represented by this play is three days,

[1] *New Shakespeare Soc. Trans.* 1877–79, p. 173.

with an interval of three days between the First and Second.

Day 1. Act I. sc. i.–iii.

Interval of three days.

Day 2. Act I. sc. iv. and v.; Act II. sc. i.–iii.

Day 3. Act II. sc. iv. and v.; and Acts III., IV., and V."

There remains to be noticed in Act V. a statement inconsistent with the plot of the play as revealed in the previous scenes. Viola and Sebastian both suffered the same shipwreck, and when they arrive in Illyria it is evident that but a very few days can have elapsed since their escape. Yet, when Antonio is brought before the Duke in Act V. he asserts that Sebastian has been in his company for three months. It might indeed be said that this inconsistency is merely imaginary, and is founded on too strict an interpretation of the dialogue in Act I. sc. ii. and Act II. sc. i., but the Duke makes a similar assertion with regard to Viola—

> Three months this youth hath tended upon me.

And this is in absolute contradiction to Valentine's speech on the second day of the action (Act I. sc. iv.), where he says that the Duke "hath known you (Viola) but three days."

Some other discrepancies are too trifling to find a place in this Introduction, and they will be dealt with in the notes; but a word may be said here on the scene of the action of *Twelfth Night*.

Both the locality and the time of *Twelfth Night* have an indefiniteness which suits the romance. Illyria comes nearest to the modern Dalmatia, and was probably regarded by the Elizabethans as Italian, and in *Twelfth Night* as it appears on the stage we have Venetian manners of the seventeenth century.[1] But there is little to identify the locality of the drama with Italy; in spirit it is much more English than are the other Italian plays of Shakespeare; and we may dismiss any further examination of place or period by merely quoting the title of another of Shakespeare's dramas

[1] See note on I. ii. 2.

—which resembles *Twelfth Night* not a little in these particulars—namely, *As You Like It.*

Some other points relating to the dramatic structure of the play and its form generally have been brought forward in the first two parts of this Introduction; for instance, where I mentioned Fleay's theory (p. xxiii) of the relation of plot to underplot, or discussed the metrical characteristics of *Twelfth Night* as supplementary evidence of its date; and although much might yet be added under this head of dramatic or literary form, I must reserve a short space for consideration of the thought of the play, so far, that is, as thought and form may be sundered provisionally for the present purpose.

Most commentators have agreed that the leading thought of *Twelfth Night* may be discovered in the mere title; that the words *Twelfth Night* are themselves the keynote of the play;[1] that Shakespeare's first object was to provide a comedy suitable for the festival. They tell us, moreover, that incidentally or otherwise the poet lets fall various moral reflections that are appropriate to his main purpose.[2] All this may be fairly admitted; and with the reservation that the so-called "moral" of a play or poem is not necessarily implied in its motive, I will now add some of my own impressions of this drama.

It has been said that *Twelfth Night* appears to present no striking individuality; but my first impression of the play is that of a really striking dissertation on the subject of love; love, "the name bubbled by every wave of Hippocrene" is as surely a diapason that closes full in Shakespeare; it is the fundamental chord of *Twelfth Night*; it is the note struck loudest in the very first line of the play.

Of all this I have no doubt whatever; but in these brief notes I must give suggestions rather than illustrations of the fact.

I may first point out that if *Twelfth Night* includes the main elements of good comedy, so also as a single

[1] "The leading note of the play is fun," Furnivall.

[2] Furnivall (less aptly), "Still the lesson is, as in *As You Like It*, 'Sweet are the uses of adversity.'"

play it represents the main elements of love, and the leading varieties of lovers. Whether allied to the poet's main purpose, or incidental to it, the fact remains that in *Twelfth Night* we have a recapitulation of Shakespeare's—I will not say convictions, for he has none at present,—but of Shakespeare's theories on the subject of love, his opinions, his experiences up to the time of writing.[1]

We will glance first at the characters; no less than eight of these are "poor fancy's[2] followers"; and they are mostly distinct types. To name them is indeed to name all the important personages except Feste; they are Orsino, Olivia, Viola, Sebastian, Sir Toby Belch, Sir Andrew Aguecheek, Malvolio, Maria; with the possible exception of *Love's Labour's Lost* and *As You Like It*,[3] there is no such proportion in any other play.

As to the types of love represented by these characters, the subject is inexhaustible, like the lights and shadows of contrast—or the breezes of wit and humour—that play upon the surface of the drama, and veil for a moment its depths of wisdom. I can only glance at such topics; we have in Orsino a man who reminds us of an elaborate study in one of Shakespeare's earlier dramas; for if Richard II. was in love with grief, Orsino is in love with love; each fondles his passion, revels in it, and displays it, till it has become "high fantastical."

Not infrequently in his dramas Shakespeare has created a character of the opposite sex to serve as a counterpart of some male character; and in this play, the love of Olivia comes nearest to that of the Duke; if not "high-fantastical," her passion is at least fantastical; this is best seen at the close of the play, where she appears to resign herself readily

[1] See notes on I. i. 14, 15, 36–39; I. v. 201; II. iv. 29, 94–104, etc.; also *The Tempest*, p. lii. (Arden edition); also my *Handbook to Shakespeare*, Chapter vii.

[2] A right understanding of this term "fancy" is essential not only to the appreciation of *Twelfth Night*, where it occurs frequently, but also to a right understanding of Shakespeare's most complex opinions of love. He has a threefold use for the word "fancy"; it may have its common meaning; it may stand for the false and fickle love, as opposed to the true and constant; or, and this more often, it may denote love absolutely. See note on I. i. 14. Of course these uses of the word are not confined to Shakespeare.

[3] *As You Like It* was a less explicit dissertation on love, including its exposition in the Pastoral.

enough to the arms of Sebastian. Could we fancy Viola acting thus?

The power, the beauty, the truth, and the nobility of love appear in the women of Shakespeare's world rather than in its men; so here, under this head, Viola must represent the poet's ideal, that is, I repeat, up to the date of *Twelfth Night*.[1] To all the perfections of all the former heroines she adds a reflective seriousness which is befitting in the last of the comedies, and links them with the great tragedies that follow. As to the other characters and their rôle as lovers, they may be allowed to speak for themselves, and I think they will speak forcibly enough; but I will point to Sebastian who serves (we all know the familiar device) as a foil or set-off against the Duke; for Sebastian, like Henry V., is nothing if not practical in this business of wooing.

Of Shakespeare's own experience as presented in this play, I have endeavoured to show in the notes on II. iv. 29 and 94–104 that there is at least some ground for the conjecture (though it is possible to be over-confident on this point) that a personal element almost certainly found its way into the passage.[2] But though the poet may speak here and elsewhere in the scene with some undertone of bitterness as well as self-reproach, the impression we receive from the entire play is that of a dispassionate inquirer into the principles of love and marriage.[3]

Other prominent subjects that arise out of the play may only be mentioned here; they are Shakespeare's religious opinions, his political opinions, and his love of music; but in regard to the first of these I may point out that, according to Maria (II. iii. 144), Malvolio is never anything more than a "kind of Puritan," and that only at times;[4] he is by no means the real species; and he becomes a sacrifice not so much to religious cant as to self-conceit. And although Shakespeare may smile at the social extravagances of the

[1] See footnote 1, p. xxxv; also *Handbook to Shakespeare*, Chapter vii.

[2] It is also interesting to note the two passages (IV. iii. 22–35, and V. 154–159) that deal with the "contract of true love" (cf. *The Tempest*, IV. i. 84), although the poet's own betrothal was less formal. See also IV. iii. 26, note.

[3] See footnote 1, p. xxxv, especially the important note on "at mine eyes," I. v. 307; also on I. i. 36–39; also *Handbook to Shakespeare*, Chapter vii.

[4] See note on II. iii. 144.

Puritan, he will never scoff at the earnest seeker after truth. Further (and the same is true of Shylock), he confers on Malvolio many qualities which command our respect.

As to the characters generally,[1] beyond what has been said of them as presenting various types of lovers, or as related to some leading thought of the play, little need be added here, unless I point out that Sir Toby has pretty much of Falstaff's appetite, but less of his wit, and still less of his humour; and of course Sir Andrew is first cousin to Slender, and second cousin, it may be, to Jonson's Master Stephen; otherwise they are marked off in the text more clearly than usual.[2] Viola, for example, who was "of many accounted beautiful . . . bore a *mind* that envy could not but call fair"; the "mind" of the "melancholy" Duke is "a very opal"; Olivia, who is also "addicted to melancholy," exclaims, "I am as mad as he If sad and merry madness equal be"; of Feste enough is quoted below; Maria is "as witty a piece of Eve's flesh as any in Illyria"; "for Andrew, if he were opened, and you find so much blood in his liver as will clog the foot of a flea, I 'll eat the rest of the anatomy"; as with Falstaff, so with Sir Toby, it would scarcely have been a virtue to "separate himself and his misdemeanours"; Malvolio, whose mere name is a full-length portrait, is "sick of self-love,"[3] and so forth. But I may point out the marvellous adaptiveness to personality which gives additional power and grace to the poetry of Shakespeare; every line of it lends colour to the dramatic character from whose lips it falls. The Duke, for example, parades his passion rather than feels it; he contemplates love till he forgets to be a lover; and to all this "high fantasy" the poetry that Shakespeare puts into his mouth is an admirable accompaniment.[4] Moreover, in regard to Feste, I may throw out

[1] See also Appendix I. pp. 180 *sqq*.

[2] Note how many of the names are significant—Viola, Olivia, Malvolio, Feste, Aguecheek, Sir Toby Belch. This is something in Jonson's manner; and his method of "humours" may possibly be reflected in one or two of the characters of *Twelfth Night*.

[3] "A fantastical steward" (Rowe's list of the *Dramatis Personæ*).

[4] Take, for example, the opening lines of *Twelfth Night*; to write such poetry is to be a poet of the very first rank, and to write it *dramatically* is something more. See also note on v. 125.

at least a suggestion; he is probably the most complex character of them all; he is the directing spirit of the drama; he is "for all waters"; he wears not motley in his brain,[1] but is acute and learned—"wise enough to play the fool"; he belongs equally to either group of the *dramatis personæ*, the serious or the comic; his is the highest wisdom of the play, and its lowest buffoonery; he can sing with grace and fervour a song that dallies with the innocence of love, and in a tavern catch his voice is the loudest; in brief, he is akespeare's ideal fool, and the elaborate exposition of a clown's function in III. i. 61–69 was not assigned to *Twelfth Night* by accident.

I have now glanced at the form of the play and at some of its leading thoughts; my remaining task is to complete the short general estimate with which the section opened; and I may repeat that in my judgment *Twelfth Night* is one of those perfect creations in which form and thought are related, not as clothes to body, but as body to soul.

Yet on this question of the creative oneness of *Twelfth Night* opinion may still be allowed to differ; and among critics of the past Kenny tells us that "There is much of extravagance and improbability in the development of its more romantic incidents, and it thus frequently becomes less purely creative and less absolutely truthful than less striking productions of the poet's genius"; and even Hallam finds that "*Twelfth Night*, notwithstanding some very beautiful passages, and the humorous absurdity of Malvolio, has not the coruscations of wit and spirit of character that distinguish the excellent comedy it seems to have immediately followed; nor is the plot nearly so well constructed. Viola would be more interesting if she had not indelicately, as well as unfairly towards Olivia,[2] determined to win the Duke's heart before she had seen him."

But the balance of authority, whether French, English,

[1] And it may be doubted whether he wears motley at all. His dress would hardly be that of the ordinary clown. Further, he is "an allowed fool," a "jester . . . that the Lady Olivia's father took much delight in." See also notes on III. i. 6, 61; V. i. 1; I. v. 1; and I. v. 84, 94.

[2] But see Appendix I. p. 184; also note on I. ii. 27.

or German, is in favour of the "perfect unity" of *Twelfth Night*; and whatever truth may be in the contrary opinion is admitted, as I think, fully enough in the estimate of F. J. Furnivall: "The play at first sight is far less striking and interesting than *Much Ado* and *As You Like It.* No brilliant Beatrice or Benedick catches the eye, no sad Rosalind leaping into life and joyousness at the touch of assured love. The self-conceited Malvolio is brought to the front, the drunkards and clown come next, and none of these touches any heart; and it's not till we look past them, that we feel the beauty of the characters who stand in the half-light behind. Then we become conscious of a quiet harmony of colour and form that makes a picture full of charm, that grows on you as you study it, and becomes one of the possessions of your life."

But before taking leave of this charming comedy, which, to my thinking, has no rival except *As You Like It*, I must avail myself of this brief opportunity of recording my own impression that the perfect unity of *Twelfth Night* lies surely—if I may repeat a former statement—in the wise good humour that pervades the play; its occasional seriousness is by no means sombre, its tragedy is wholesome, not depressing; in its gentle satire, I added—and I think the phrase is Bacon's—there may be "saltness, but there is no bitterness"; to sneer at life has nine-tenths of the devil in it, but to smile at life has yet more of the divine.

. . . . . .

Since the foregoing went to press, Mr. Maurice Hewlett, to whom I am indebted for the hint on page 180, has called my attention to the following critical points; and I think they merit examination. First, he is of opinion that Shakespeare should have followed Bandello (in part) by representing Viola as previously possessed by an undivulged passion for Orsino (Bandello proceeds from a mutual attachment between these two). On this point I may remark that Shakespeare had just used the device in *As You Like It*, and naturally wished to vary it; but another explanation may be found in the fact that, under the *Twelfth Night*

conditions, Viola is saved from the complications of resentment against Olivia, and gives the artist a free hand.

Next, Mr. Hewlett expresses the opinion that the Malvolio plot "usurped the interest" . . . "and has turned . . . comedy into a tragedy." To this natural objection we may reply that a combination of tragedy with comedy is a leading feature (a merit also) of the Romantic Drama, and one of its chief distinctions from the Classic Drama. Further, as I point out in my *Handbook to Shakespeare* (pp. 241, 248, 259, etc.), melancholy or tragedy find their gradual way into the three great comedies, *Much Ado about Nothing*, *As You Like It*, and *Twelfth Night*, and thus lead up to the tragic series that begins with *Julius Cæsar*. I may add that whereas in *The Merchant of Venice* tragedy was outdazzled by comedy, so in *Twelfth Night* comedy is to some extent subdued, if not shadowed, by tragedy.

TWELFTH NIGHT; OR, WHAT YOU WILL

DRAMATIS PERSONÆ[1]

ORSINO, *Duke of Illyria.*
SEBASTIAN, *Brother to Viola.*
ANTONIO, *a Sea Captain, Friend to Sebastian.*
VALENTINE, CURIO, } *Gentlemen attending on the Duke.*
SIR TOBY BELCH, *Uncle to Olivia.*
SIR ANDREW AGUECHEEK.
MALVOLIO, *Steward to Olivia.*
FABIAN, *Clown,* } *Servants to Olivia.*
A Sea Captain, Friend to Viola.

OLIVIA, *a rich Countess.*
VIOLA, *in love with the Duke.*
MARIA, *Olivia's Woman.*

Lords, Priests, Sailors, Officers, Musicians, and other Attendants.

SCENE: A City in Illyria; and the Sea-coast near it.

[1] The list of *Dramatis Personæ* is not in F, but was drawn up by Rowe "with all the cant of the modern stage"; the sneer is Johnson's, and is scarcely warranted. For some of Rowe's remarks see Introduction, p. xxxvii, footnote 3, also note on I. iii. 7, where I refer to his description of *Maria* as "Confident to Olivia." Add also that he styles *Sir Andrew Aguecheek* "a foolish Knight, pretending to Olivia." As to *Sir Toby Belch* being uncle to Olivia, the relationship is doubtful, though derived by Rowe from I. iii. 1 (see note I. iii. 5). For the Scene of the Action we are also indebted to Rowe, except that in F Orsino is "Duke of Illyria" (see also I. ii. 2, and note). Rowe's wording is, "A City on the Coast of Illyria"; Capell gives, "A City of Illyria, Residence of the Duke; and the Sea-coast near it."

TWELFTH NIGHT; OR, WHAT YOU WILL

ACT I

SCENE I.—*A Room in the Duke's Palace.*

Enter DUKE, CURIO, *Lords; Musicians attending.*

Duke. If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:

Twelfth Night;] *Twelfe Night*, F; *Twelfe-Night* F 3; *Twelf-Night* F 4. A Room, etc.] omitted in F; the Palace Rowe, etc. Enter Duke] Enter Orsino, Duke of Illyria F. Musicians attending] Capell, etc. 2. *surfeiting*] *surfetting* F.

1–7.] For these opening lines, see Introduction, pp. xxxi, xxxvii.

1. *the food of love*] Cf. *Antony and Cleopatra*, II. v. 1, 2, "music, moody food Of us that trade in love."

2. *surfeiting*] The grammatical subject of this participle is "appetite" in line 3, but, logically, it includes the speaker. See note 2, 3, below.

3. *sicken, and so die*] Cf. *Henry VIII.* III. i. 12:

"In sweet music is such art,
Killing care and grief of heart
Fall asleep, or, hearing, die."

Cf. also Keats, *Endymion*:

"O did he ever live, that lonely man,
Who loved—and music slew not?"

2, 3.] The meaning is probably as follows:—"('Give me excess of it' viz. 'music') that my love, which hungers for Olivia and music, may feast on music till it die of surfeiting, and cease to trouble me."

4. *That strain again*] These words are addressed to the musicians; cf. also "Enough! no more:" in line 7. Note (though F reading is "agen") the musical medial rhyme; common in Swinburne, for example; these are rare in Shakespeare.

4. *dying*] Suggested, probably, by "die" in line 3.

4. *fall*] (closing) cadence; cf. "music at the close, Like the last taste of sweets, is sweetest last," *Richard II.* II. i. 12; also, "a full and natural close, Like music," *Henry V.* I. ii. 182; cf. also "the sweet falling of the clauses," *Advancement of Learning*, I. iv. 2. The apt expression "dying fall" could not fail to find imitators; a noteworthy example occurs in Pope's *Ode on St. Cecilia's Day.*

O! it came o'er my ear like the sweet sound 5
That breathes upon a bank of violets,
Stealing and giving odour. Enough! no more:
'Tis not so sweet now as it was before.
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity 10
Receiveth as the sea, nought enters there,

5. *sound*] F, F1, and most edd.; *sound*, Camb., Globe, etc.; *South* Pope and others; *Wind* Rowe, i.; *south-wind* Keightley. 10, 11.] Rowe, etc., *That notwithstanding thy capacitie, Receiueth as the sea. Nought enters there*, F (see note below). 11. *there*,] F, *thee* Daniel.

5. *sound*] It might seem that Milton anticipated Pope's emendation of "south," as in the lines (*Paradise Lost*, iv. 156–159), "gentle *gales* . . . *odoriferous* . . . *whisper* whence they *stole* Those balmy spoils"; yet in *Comus* (555–557) he may also seem to have preferred the F reading "sound," for he writes, "a soft and solemn-breathing sound Rose like a steam of rich distilled perfumes, And stole upon the air." More pertinent is the passage from Sidney's *Arcadia*, quoted by Steevens: "Her breath is more sweete than a gentle South-west wind, which comes creeping ouer flowrie fieldes and shadowed waters in the extreame heate of sommer"; for in the context of this passage (see the note on line 35) other resemblances occur, which make it probable that Shakespeare had Sidney's romance in his mind (see also Introduction, p. xiv). On the other hand, the "foggy south puffing with wind and rain" (*As You Like It*, III. v. 50), would hardly commend itself to the author of *Twelfth Night*, whose notions of the south wind were, as I venture to suspect, slightly classical (cf. "floribus Austrum Perditus . . . immisi," *Virgil*, Ecl. ii. 58, 59; also references in Plutarch and in Golding's *Ovid*). But apart from all this, what we have to take into most careful account is Shakespeare's characteristic mode of dealing with nature, whether directly or through books, and his methods of weaving its materials almost everywhere into the texture of his verse either first hand, or, as in this instance, by means of the verbal figures (we may compare Swinburne, "the *sounds* that *shine*," or Shelley, "*music* . . . spread like *light*"). These principles may guide us here, and without further discussion of the passage I shall be content to leave the Folio reading "sound" to all lovers of the poetry of Shakespeare, and I will merely add the somewhat similar thought in Bacon (*Essay*, "Of Gardens"), "The breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand." See also Introd. p. xxv.

7, 8.] We may note the rhymes in these lines; also in 11 and 12. In 7 and 8 they may serve to end the music, or at least to close the lyrical opening of the speech. In Shakespeare such rhymes often announce the fall of the curtain.

7. *Enough*] already the Duke "surfeits."

9. *quick, etc.*] Here "quick" is partly explained by "Even in a minute" (line 14), and "fresh" probably repeats "quick." Therefore we may paraphrase: "O love, you are always wanting some new distraction, new food; you are as ready to swallow as the ocean itself, and what you have swallowed soon fails to satisfy; however valuable it may be, however excellent, straightway it loses its value, and sinks to neglect." For the thought we must compare Bacon, "It is a strange thing to note the excess of this passion, and how it braves the nature and *value* (see 12, below) of things" (*Essay*, "Of Love," v. i. 8). For the simile "receiveth as the sea," cf. "But mine is all as hungry as the sea, And can digest as much" (II. iv. 100, 101).

11.] The F reading of this line—see textual notes—must be an error, and Rowe changed the full stop after "sea" to a comma.

11. *there*] Used loosely without any definite antecedent, but it refers chiefly to "capacity." Note the partial rhyme

Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy,
That it alone is high fantastical. 15

Cur. Will you go hunt, my lord?

Duke. What, Curio?

Cur. The hart.

Duke. Why, so I do, the noblest that I have.
O! when mine eyes did see Olivia first,

12. *pitch*] F, *pith* Gould; *soe'er*] *so ere* F; *so e're* F 3, 4, Rowe; *soever* Capell, Rann. 14. *is fancy*] *is fancie* F; *in fancy* Theobald, Warburton, Johnson; *it's fancy* Upton. 15. *high fantastical*] *high fantasticall* F, *high-fantastical* various edd.

with "soe'er" in next line; this can be hardly intentional as in 7 and 8; F has "so, ere"; Capell suggests "soever"; thus the rhyme would be avoided.

12. *validity*] value. Cf. "Whose high respect and rich validity Did lack a parallel," *All's Well that Ends Well*, v. iii. 192; and for both thought and expression cf. also "unvalued jewels, All scatter'd in the bottom of the sea," *Richard III.* I. iv. 27, 28.

12. *pitch*] figure from falconry. Here it may mean, first, "however high above the sea"; next, it carries on and almost repeats the notion of "validity"; and is further explained by "falls into abatement" (line 13).

13. *falls*] Suggested by "pitch" in line 12, but also a figure from the sea.

13. *abatement*] as contrasted with "pitch"; in the same way "low price" is contrasted with "validity."

14, 15. *so full . . . fantastical*] First we note that "alone" has the force of "beyond others"; cf. "I am alone the villain of the earth," *Antony and Cleopatra*, IV. vi. 30; next, some word play and antithesis relate "fantastical" to "fancy"; also the reading "high-fantastical" would make clearer the force of "high," and give fuller meaning to the whole passage. With regard to the interpretation of this—"complicated nonsense" Warburton unwisely called it—we first question the "alone," and cf. *A Midsummer-Night's Dream*, v. 7, 8, "The lunatic, the lover, and the poet Are of imagination all compact"; next we quote lines 4-6—a yet more important parallel—"Lovers and madmen have such seething brains, Such *shaping fantasies* that apprehend More than cool reason ever comprehends." For Shakespeare's views of love and poetry in connection with this passage, see the author's *Handbook to Shakespeare*, chapters iv. and vii.; and, as another example of "so full of shapes is fancy," compare, (Love) "Formed by the eye, and therefore like the eye, Full of strange shapes, . . . and of forms," *Love's Labour's Lost*, v. ii. 771-773.

14. *is fancy*] The true reading, doubtless, as may appear from the following note (lines 14, 15); "fancy," *i.e.* love, especially of the lighter kind, is here the "love" of line 1, and the "spirit of love" of line 9. See also Introduction, p. xxxv, footnote 2.

16. *The hart*] "The poet," says Hazlitt, "runs riot in a conceit, and idolises a quibble." But—as we shall have to protest more than once in these notes—the practice, if sometimes pleasing, is sometimes pernicious. This particular pun, which was "started" in *As You Like It*, III. ii. 260, and is closely followed up in *Twelfth Night*, IV. i. 63, will be hunted to the death—or, the metaphor apart—will reach its perilous climax in *Julius Cæsar*, III. i. 204, 207, 208.

17. *the noblest that I have*] *i.e.* the noblest part of me. After the pun we might expect that the Duke should hunt his heart in line 17, and be hunted by his desires in lines 20 to 22.

Methought she purg'd the air of pestilence;
That instant was I turn'd into a hart, 20
And my desires, like fell and cruel hounds,
E'er since pursue me.

Enter VALENTINE.

How now! what news from her?

Val. So please my lord, I might not be admitted;
But from her handmaid do return this answer:
The element itself, till seven years' heat, 25
Shall not behold her face at ample view;
But, like a cloistress, she will veiled walk,
And water once a day her chamber round
With eye-offending brine: all this to season

19.] In parenthesis, Capell and others. 25. *years' heat*] *yeares heate* F, *yeares heat* F 3, *years heat* F 4 and some edd., *years hence* Rowe and others; *years' heat* as in text is the reading adopted by most edd. 28. *chamber*] *Chamber* F; *chambers* Ff, Rowe, and others; *chamber's* Capell conj.

19. *purg'd the air of pestilence*] An apposite figure in those days, and very frequent in Shakespeare.

22. *pursue me*] The reference is to the fable of Actæon, which Shakespeare may have derived from Golding's *Ovid* (*Met.* III. 138 *sqq.*); but we must also compare the following four lines from the fifth sonnet in Daniel's *Delia*, 1594:

"Which turn'd my sport into a hart's despaire,
Which still is chac'd, while I have any breath,
By mine own thoughts, sette on me by my faire;
My thoughts like hounds pursue me to my death";

and for a later use of the fable we may refer to Shelley, *Adonais*, "And his own thoughts, along that rugged way, Pursued like raging hounds their father and their prey."

23. *might*] in older sense of "was able," or "could."

25. *element*] Here and in III. I. 62 it means the sky. In III. iv. 130 it is used metaphorically, almost as in our "out of one's element." For the four "elements," see *Henry V.* III. vii. 22, 23, "He is pure air and fire; and the dull elements of earth and water never appear in him." Later, the word was sometimes used of one element, the air, or sky, as in *Euphues* (quoted by Craig), "the beautifulnesse of the element"; or North's *Plutarch*, "the dust in the element"; or *Julius Cæsar*, I. iii. 128, "the complexion of the element," *i.e.* the appearance of the sky. See also note on III. i. 62.

25. *till seven years' heat*] Probably we should omit the apostrophe after "years," and interpret "heated seven years," *i.e.* by seven revolutions of the sun. For "heat" as a participle, cf. *King John*, IV. i. 61, "The iron of itself, though heat red-hot." But some regard "heat" as a noun, and explain, "till the heat of seven years has passed"; and others would read "hence" for "heat."

26. *ample*] full; cf. "at ample point," *Troilus and Cressida*, III. iii. 89.

28. *chamber round*] Probably suggested by walking the cloisters, in line preceding.

29. *eye-offending brine*] Cf. *Othello*, III. iv. 51, "I have a salt and sorry rheum offends me."

29. *to season*] "keep fresh," as in line 31. Cf. *All's Well*, I. i. 55:

"*Laf.* Your commendations, madam, get from her tears.
Count. 'Tis the best brine a maiden can season her praise in."

A brother's dead love, which she would keep fresh 30
And lasting in her sad remembrance.

Duke. O! she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else 35
That live in her; when liver, brain, and heart,

31. *remembrance*] Almost a quadrisyllable.

33. *To pay*] as to pay.

34. *golden shaft*] Possibly again a suggestion from Golding's *Ovid*:

"There from hys quiuer full of shafts two arrowes did he take
Of sundrie workes: tone causeth Loue, the tother doth it slake,
That causeth loue, is all of golde with point full sharpe and bright,
That chaseth loue is blunt, whose steele with leaden head is dight."

Cf. also *A Midsummer-Night's Dream*, I. i. 170.

35. *flock*] "No more all that our eyes can see of her . . . is to be matched with the flocke of unspeakable vertues, laid up delightfully in that best builded fold." From Sidney's *Arcadia*, in the context of the passage quoted in the note on line 5.

35–38. *all affections . . . self king*] For readings, punctuation, etc., see textual notes. Some would transpose "Her sweet perfections" thus (lines 37 and 38)—"These sovereign thrones, her sweet perfections Are all supplied and fill'd with one self king." But I think it better to retain the F reading altogether, except for the comma after "supplied," though (unless we explain, "And her sweet perfections are filled") a comma before and after "Her sweet perfections" seems not inadmissible. Some even print these three words as a parenthesis, which is not so commendable. As to the thought of the passage, which the poet may seem to have left somewhat ambiguous (App. II.), opinion differs considerably, and Hunter is inclined to doubt the authenticity of the text; but we may begin by noting that "all affections else" means *both* "all her affection for others" and "all her other affections"; and thus it leads naturally up to the expansion (see note on II. iv. 112) in lines 36–38 which we may interpret as follows:—"The one affection, love, which is, moreover, an affection for one, shall dominate and satisfy all her affections, that is, her sweet perfections, —including liver, brain, and heart." With this interpretation we retain the F reading "perfections"; if "perfection" be the accepted reading, then we may paraphrase—"When the one affection, love, shall dominate and satisfy all her affections, and at the same time perfect her woman's nature." But this interpretation is less likely, though it is just possible (App. II.) that the poet includes the singular notion within the plural "perfections." We may even identify it with the word "perfection," as, possibly, in *Henry V.* III. vii. 50, or better, "whose fulness of perfection lies in him," *King John*, II. i. 440; or again, in this play, "when they (women) to perfection grow" (II. iv. 41). Cf. also "Pour parfaire ce qui reste de la perfection de nos âmes," Belleforest; also a note on the subject in my *Handbook to Shakespeare*, ch. vii. As to "liver, brain, and heart" (cf. Plato, *Timæus*, III. 69, 70), they are the organs of such leading passions or faculties as (i.) love, (ii.) intellect, (iii.) affection or emotion (or, according to Steevens, "(i.) passions, (ii.) judgement, (iii.) sentiments"). See also Fletcher, *The Purple Island*, note to Canto III. (10), "Here Plato disposed the seats of Love," etc. And as to their being "sovereign thrones," cf. "seats and domiciles which the several faculties of the mind do take and occupate in the organs of the body" (Bacon, *Advancement of Learning*, II. ix. 3); or, in this play (II. iv. 22), "It gives a very echo to the seat where Love is throned." This is the "hearted throne" of *Othello*, III. iii. 448. See also notes on II. iv. 24, II. iv. 99, and III. ii. 19, 20.

These sovereign thrones, are all supplied, and fill'd
Her sweet perfections with one self king.
Away before me to sweet beds of flowers;
Love-thoughts lie rich when canopied with bowers. 40
[*Exeunt.*

SCENE II.—*The Sea-coast.*

Enter VIOLA, *Captain, and Sailors.*

Vio. What country, friends, is this?
Cap. This is Illyria, lady.

37. *These*] F, *Three* Warburton and others. 37, 38.] F prints without any stop from *are all* to *self king*; other readings are *fill'd*, (*O sweet perfection!*) Warburton; *fill'd*, (*Her sweet perfection*) Capell and others; *fill'd Of her sweet perfections* Keightley; *fill'd, Her sweet perfections* Pope, etc. 38. *self king*] *selfe king* F; *selfe same king* F 2; *self same king* F 3; *self-same king* F 4; *self-king* Malone, Keightley.

Scene II.

The Sea-coast: added by Capell; The Street. Rowe. 1. *friends*] (*Friends*) F. 2. *This is*] omitted by Pope and some others.

38. *self*] Almost equivalent to "self same" (as printed in F 2, 3). "Self" meant "same"; cf. German *selbe*; self king may mean, "one and the same king," "one exclusive king," "a king one with herself," or less probably, "king of herself"; and the expression is probably an example of Shakespeare's fondness for moralising two meanings in one word. See Appendix II.

39, 40.] Already therefore love seeks another "distraction" (see note on line 9).

Scene II.

1, 2.] Apparently an Alexandrine; cf. lines 17, and 35, 36, and others in this scene, where the exigencies of dialogue, as so often in Shakespeare, overrule the pentameter arrangement.

2. *Illyria*] This is not the scene of story in any of Shakespeare's originals, so far as we have discovered them; nor does the poet make any other reference to this country, though we have "Illyrian" in *2 Henry VI.* IV. i. 108. It was often Shakespeare's practice to vary from his authorities in respect of locality (as also of the names of his *Dramatis Personæ*), or purposely to leave it vague, as in the case of *As You Like It*, *The Tempest*, etc. (See, for example, Introduction to the latter play in the "Arden" Edition, pp. xvi–xviii.) As to Illyria, which lay along the eastern side of the Adriatic, it was mostly, in Shakespeare's day, under the rule of the Venetian Republic, and might be regarded as Italian (and of course the names of several of the characters in *Twelfth Night* are Italian). Further, it contained the seaport Spalatro, rich in Roman remains, and this may possibly be identified with the city renowned for "memorials and the things of fame" in Act III. scene iii. lines 23, 24. See also Introduction, p. xvii. We may further add the following remark of Knight: "The Comedy of *Twelfth Night* is amongst the most perplexing of Shakspere's plays to the sticklers for accuracy of costume. The period of action is undefined. The scene is laid in Illyria, whilst the names of the *Dramatis Personæ* are a mixture of Spanish, Italian, and English. The best mode of reconciling the discrepancies arising from so many conflicting circumstances appears to be the assumption, first, that Duke Orsino is a Venetian governor of that portion of Dalmatia which was all of the ancient Illyria remaining under the dominion of the republic at the commencement

Vio. And what should I do in Illyria?
My brother he is in Elysium.
Perchance he is not drown'd: what think you, sailors? 5
Cap. It is perchance that you yourself were sav'd.
Vio. O my poor brother! and so perchance may he be.
Cap. True, madam: and, to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number sav'd with you 10
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself,
Courage and hope both teaching him the practice,
To a strong mast that lived upon the sea;
Where, like Arion on the dolphin's back, 15
I saw him hold acquaintance with the waves
So long as I could see.

4. *Elysium*] Pope, *Elizium* F. 10. *those*] F; *that* Rowe, etc.; *this* Capell, etc.; *those . . . sav'd*] *those—poor number!—saved* Elze; *sav'd*] *saved* F and most edd.; Pope changed to *sav'd*, in order to make a line of ten syllables. 15. *Arion*] *Orion* F.

of the seventeenth century, and that his attendants, Valentine, Curio, etc., as well as Olivia, Malvolio, and Maria, are also Venetians; and, secondly, that Sir Toby and Sir Andrew are English residents; the former a maternal uncle to Olivia, — her father, a Venetian Count, having married Sir Toby's sister. If this be allowed, and there is nothing that we can perceive in the play to prevent it, there is no impropriety in dressing the above-named characters in the Venetian and English costume of Shakspere's own time, and the two sea-captains and Sebastian in the very picturesque habits of 'Chimariot, Illyrian, and dark Suliote.' Viola might, therefore, by assuming the *national* male dress, be more readily mistaken for her brother, as it is absurd to suppose that she could otherwise, by accident, light upon a facsimile of the suit he appears in; and any manifest difference, either in form or colour, would tend to destroy the illusion."

4. *Elysium*] Undoubtedly a pun on "Illyria," to be followed by much playing on "perchance" in line 5. Even in *The Tempest*, Shakespeare's habit of punning is, as we have remarked already (I. i. 16), sometimes pleasantly, but sometimes also perniciously, apparent.

6. *perchance*] here "by chance," "only by chance," "by a mere or lucky chance."

8. *to . . . chance*] "that you may console yourself with what fortune may have in store for you."

9. *split*] An expression that occurs frequently in contemporary narratives of voyages.

10. *those poor number*] "Those" may be due to the plurality implied in "number" (cf. "these set kind of fools," I. v. 91); or, as Wright suggests, the final *s* of "numbers" may have disappeared before the initial *s* of the next word. Possibly as the Captain speaks the words "those poor numbers," he points to the sailors who are standing by.

11. *driving*] drifting, as in *Pericles*, III. chorus 50, "So up and down the poor ship drives."

14. *lived*] kept afloat; the only instance of the word used as a nautical term by Shakespeare.

16. *hold acquaintance*] as though he were "in his element," on terms of easy familiarity with the waves. Cf. *All's Well that Ends Well*, II. iii. 240.

Vio. For saying so there's gold.
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country? 20
Cap. Ay, madam, well; for I was bred and born
Not three hours' travel from this very place.
Vio. Who governs here?
Cap. A noble duke, in nature as in name.
Vio. What is his name? 25
Cap. Orsino.
Vio. Orsino! I have heard my father name him:
He was a bachelor then.
Cap. And so is now, or was so very late;
For but a month ago I went from hence, 30
And then 'twas fresh in murmur, (as, you know,

23, 24. *Who . . . nature*] one line, various edd. 24. *as in name*] *as in his name* some edd., who thus arrange the four lines of dialogue (23–26) as two pentameter lines of verse. 28–34. *He was . . . she?*] similarly they form six lines of these seven, ending *now . . . month . . . fresh . . . do . . . seek . . . she?*

18–20.] My own escape gives me a hope (which moreover your words justify) that my brother has also escaped. "The like of him" means, "the same fact with regard to him."

20. *country*] This need not be converted into an actual trisyllable, any more than "remembrance" in I. i. 31 should be pronounced deliberately as a quadrisyllable; we should merely dwell on the second syllable in remembrance," and, in this line, on the word "know'st."

21. *bred and born*] Either a popular (especially in the North of Ireland) or a careless inversion of "born and bred"; or Shakespeare, as often elsewhere, uses "bred" in the sense of "begotten."

23–28.] As we have seen above (note on line 1), dialogue often breaks up the normal metrical arrangement; cf. also such lines as 34, 45, 63 in this scene.

24. *as in name*] The Orsini being a noble Italian family. See also Introduction, p. xvii. We may note that Orsino is styled Count in the greater part of the play, and once (I. v. 304) "County" (F "Countes"); but he is Duke in this scene, and in Scene iv., and in the stage-directions; Duke, moreover, is prefixed to his speeches throughout. Accordingly Fleay writes: "I believe this part of the play was written in 1595 . . . Duke in this play is synonymous with Count, as it is with Emperor in the *Two Gentlemen of Verona*, and with King in *Love's Labour's Lost*. Shakespeare does not commit this mistake in plays written after 1595. If any part of it is of the earlier date, it was revised and rewritten at the later." But in *Hamlet* we have Duke for King (III. ii. 249, 254); and in *Titus Andronicus* King and Emperor seem interchanged (III. i. 150–154), and in other writers of Shakespeare's time a similar confusion in titles may sometimes be discovered.

27.] See the Duke's remark in V. 266. Thus Shakespeare provides a motive for Viola's interest in Orsino; but her feeling is no deeper than interest, and her inquiries, as Spedding suggests, have reference only to present necessities and the best means of providing for them. See also Introduction, p. xxxviii.

31. *fresh in murmur*] had just begun to be talked about; "murmur" may

What great ones do the less will prattle of),
That he did seek the love of fair Olivia.

Vio. What's she?

Cap. A virtuous maid, the daughter of a count 35
That died some twelvemonth since; then leaving her
In the protection of his son, her brother,
Who shortly also died; for whose dear love,
They say, she hath abjur'd the company
And sight of men.

Vio. O! that I serv'd that lady, 40
And might not be deliver'd to the world,
Till I had made mine own occasion mellow,
What my estate is.

Cap. That were hard to compass,
Because she will admit no kind of suit,
No, not the duke's. 45

38. *love*] F; *loss* Walker, Dyce, and others. 39, 40. *the company And sight*] Hanmer; *the sight And company*] F, Ff, and some edd. 42. *mellow,*] *mellow* F, Ff, Rowe, and others.

suggest "with bated breath," but this is scarcely borne out by "will prattle of" in the next line.

32. *the less*] Cf. "Both more and less have given him the revolt," *Macbeth*, v. iv. 12.

34. *What's she?*] "What" is an interrogative of wider scope than "who," and inquires especially into rank, etc. Cf. "What is he at the gate, cousin?" in I. v. 120. For this interjectional line, see note on 23–28.

38. *for whose dear love*] This reading of F is greatly to be preferred to "for whose dear loss," suggested by Walker and others; and we may compare with "my dear faith" in I. iv. 25. It is perfect poetry, and means "out of her exceeding love of him"; or possibly, "love strongly affecting her."

39, 40. *the company And sight*] This transposition, by Hanmer, of the F reading (see textual notes) avoids anticlimax and restores metre, and it has been accepted by most editors.

41. *deliver'd*] discovered (weakened from legal sense of the word); cf. *Coriolanus*, v. iii. 391, "The sorrow that delivers us thus charged makes you think so." Cf. also the entry "Delivered — unwrapped," Bacon's *Promus*, Fol. 126.

41–43. *And might . . . estate is*] And that I need not be discovered to the world in respect of my real condition, until I had brought to maturity the proper occasion for revealing myself. Here "What my estate is" best follows "world," and depends on "delivered," as in the well-known text (Luke iv. 34), "I know thee, who thou art—the Holy One of God" (where the English idiom imitates the Greek). And in this play we may note "Conceal me what I am" in I. ii. 52, and "I see you what you are" in I. v. 259. And we should bear in mind how frequently some special idiom occurs more than once in the same play. As to the figure "mellowing," compare "delivered upon the mellowing of occasion," *Love's Labour's Lost*, IV. ii. 72. "Mellow" in our text is surely a predicated adjective, though some prefer to regard it as a transitive, others as an intransitive, verb, and thus alter the sense entirely.

Vio. There is a fair behaviour in thee, captain;
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character. 50
I prithee, (and I 'll pay thee bounteously,)
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I 'll serve this duke:
Thou shall present me as an eunuch to him: 55
It may be worth thy pains; for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap, to time I will commit;
Only shape thou thy silence to my wit. 60
Cap. Be you his eunuch, and your mute I 'll be:
When my tongue blabs, then let mine eyes not see.
Vio. I thank thee: lead me on. [*Exeunt.*

SCENE III.—*A Room in Olivia's House.*

Enter SIR TOBY BELCH *and* MARIA.

Sir To. What a plague means my niece, to take the death of her brother thus? I am sure care 's an enemy to life.
Mar. By my troth, Sir Toby, you must come in earlier

Olivia's House] Rowe.

46. *behaviour*] outward appearance, as well as manners.
47. *though that*] Abbott, §§ 287, 288.
50. *character*] Cf. *Coriolanus*, v. iv. 30.
52. *Conceal me what I am*] See note on 41-43.
54. *The form of my intent*] The nature of my purpose. Note the appropriate metaphor in "form."
56, 57. *sing And speak*] vocal and instrumental, shall we say? "For "speak" cf. *Hamlet*, III. ii. 374, "It will discourse most excellent music."
58. *allow*] admit, prove; for another use of the word, cf. "ere I will allow of thy wits," IV. ii. 60.
60. *Only shape thou . . . wit*] "wit" chiefly *metri gratiâ*; we may turn, "only let your silence adapt itself to my design."
61. *mute*] metaphor for silent onlooker; cf. *Henry V.* I. ii. 232, "Like Turkish mute, shall have a tongueless mouth."

Scene III.

1. *a plague*] "a" represents "in," "on," or "of"; cf. also, "But what a God's name doth become of this?" *Richard II.* II. i. 251.

o' nights: your cousin, my lady, takes great exceptions to your ill hours. 5

Sir To. Why, let her except, before excepted.

Mar. Ay, but you must confine yourself within the modest limits of order.

Sir To. Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in, and so be these boots too: an they be not, let them hang themselves in their own straps. 10

Mar. That quaffing and drinking will undo you: I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer. 15

Sir To. Who? Sir Andrew Aguecheek?

Mar. Ay, he.

Sir To. He's as tall a man as any's in Illyria. 20

Mar. What's that to the purpose?

Sir To. Why, he has three thousand ducats a year.

5. *o' nights*] *a nights* F, Ff. 7. *except, before*] F, *except before* Hanmer and others. 12. *an they be not*] *and they be not* F, Ff; Theobald changed to *an*, Pope to *if*. 18. *Aguecheek*] *Ague-cheeke* F. 20. *any's*] F, *any* Pope.

5. *cousin*] Often in Shakespeare used of any degree of relationship except the first; in this play it seems to stand for "niece" in the present line, and for "uncle" in I. v. 121 and V. 307. As to the relationship between Olivia and Sir Toby, see note on I. ii. 2.

7. *except, before excepted*] Sir Toby whimsically quotes the legal Latin "exceptis excipiendis." "It is the usual language of leases, 'To have and to hold the said demised premises, etc., with their and every of their rights, members, etc. (except before excepted),'" Malone. Bulloch's suggested reading, "let her except—before th' excepted," *i.e.* "let her say so, and to myself, not to you, a servant," has little to sustain it; legal quibbling was dear to the dramatist (Introduction, p. xxv, footnote 4), and we have many examples in this play. Maria's "Ay" must seem to interpret the legal phrase, and to give no sanction to Bulloch's conjecture. Nor is Maria an ordinary servant; cf. Rowe's "Confident to Olivia" (list of *Dramatis Personæ*). Nash has (*Epistle Dedicatorie*, 1594) "Against your perfections no tongue can except." Cf. also *Two Gentlemen of Verona*, I. iii. 83.

9. *modest*] moderate; possibly as in IV. ii. 34.

10. *confine myself*] dress myself; an intentional perversion of Maria's phrase.

12. *an*] F "and"—and elsewhere throughout the play. "If" was one of the older meanings of "and," which word was usually printed in full till about 1600. The shortened form "an" is Theobald's. See also note on II. v. 139.

20. *tall*] "There is scarcely a writer of Jonson's age who does not frequently use *tall* in the sense of *bold* or *courageous*," Gifford.

22. *ducats*] coins of silver or gold, of varying value. Cotgrave says "they hold a rate much about v, or vjs, sterl. the peece"; and in England they were worth about 6s. 8d. They were so called because first coined (in silver) in the duchy (Low Lat. *ducatus*, Ital. *ducato*) of Apulia in 1140, by Roger II.

Mar. Ay, but he'll have but a year in all these ducats: he's a very fool and a prodigal.

Sir To. Fie, that you'll say so! he plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature. 25

Mar. He hath indeed, almost natural; for besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave. 30

Sir To. By this hand, they are scoundrels and substractors that say so of him. Who are they? 35

Mar. They that add, moreover, he's drunk nightly in your company.

Sir To. With drinking healths to my niece. I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and 40

25, 26. *viol-de-gamboys*] *Viol-de-gamboys* F, *viol-de-gambo* many edd. 29. *indeed, almost*] as in F, *indeed,—all most* some edd. 35, 36. *substractors* as in F, *subtractors* Theobald and others.

of Sicily ("monetam suam introduxit, unam vero, cui Ducatus nomen imposuit," Falcone de Benevento). A gold coin struck at Venice in 1284 bore the legend, "Sit tibi Christe datus quem tu regis iste ducatus."

23, 24. *he'll . . . ducats*] Probably "He will spend his whole fortune in a year"; but the word-play gives us no very clear view of the sense intended.

25, 26. *viol-de-gamboys*] bass-viol, or violoncello. "Viola di Gamba, or Violl de Gamba, because men hold it betweene or vpon their legges," Florio, *Italian Dict.* The Italian was anglicised *viol de gambo* (see textual notes), as in Marston's *Malcontent* (1604), Induction, 20–24; and Sir Toby varies the term to suit his humour.

27. *without book*] A common expression of the day for "by heart." Mr. Craig compares "the without-book prologue," *Romeo and Juliet*, I. iv. 7; also Burton, *Anatomy of Melancholy*, "Niceratus in Xenophon was made by his parents to con Homer's Iliads and Odysseys without book." See also II. iii. 153.

29. *almost natural*] Each of these words has a double meaning: (i.) Yes, he has all, most naturally, for (ii.) he is near enough to a born idiot. To use a word such as "almost," equivocally, is quite Shakespeare (cf. "withal," *Tempest*, III. i. 93; and for the play on "natural" see also my note in *The Tempest* (III. ii. 37). It is not necessary, as some editors have done, to change the F reading "indeed, almost" to "indeed,—all most," though something might be urged in favour of the reading "indeed all, most."

31. *allay the gust*] modify the delight; cf. "not a drop of allaying Tiber in 't," *Coriolanus*, II. i. 53.

33, 34. *gift of a grave*] Possibly, "as allotted to paupers, at the expense of the parish."

35, 36. *substractors*] It is likely [illegible] some point is given to [illegible] perversion of "detr[illegible] emphatic "add" in

a coystril that will not drink to my niece till his brains turn o' the toe like a parish-top. What, wench! *Castiliano vulgo!* for here comes Sir Andrew Agueface. 45

Enter SIR ANDREW AGUECHEEK.

Sir And. Sir Toby Belch! how now, Sir Toby Belch!
Sir To. Sweet Sir Andrew!
Sir And. Bless you, fair shrew.
Mar. And you too, sir.
Sir To. Accost, Sir Andrew, accost. 50
Sir And. What's that?

42. *coystril*] *Coystrill* F, *Kestrel* Hanmer, *coistrel* Dyce. 44. vulgo] F, volto Hanmer and others, volgo Johnson. 45. *Agueface*] F, *Ague-cheek* Theobald, etc.

42. *coystril*] This word appears to have a double origin; the kestrel or coistrel, an inferior kind of hawk, was allotted to the knave or servant, and eventually a knave was known as a "coystrill." But the word allied itself also to the French *coustillier* and the kindred Old English *quistron* (Scotch *custron*). *Coustillier* stood for a soldier armed with a *coustille*, and *quistron* or *coistron* (L. Latin *cocistrōnem*) meant a scullion or vagabond. Mr. Craig quotes examples from Dodsley: "But hopes the coystrel to escape me so" (*Soliman and Perseda*); "Now, sire, the coistrel makes me smile" (*Contention between Liberality and Prodigality*).

43. *o' the toe*] Probably "on the." Craig quotes Chapman and Shirley, *The Ball*, IV. i., "A merry touch, a trick, a turn upon the toe."

43. *parish-top*] According to Steevens, "A large *top* was formerly kept in every village, to be whipped in frosty weather, that the peasants might be kept warm by exercise, and out of mischief while they could not work." Craig quotes Chapman and Shirley, *The Ball*, IV. i., "Thou art the town-top, etc."; also cf. Ben Jonson, *The New Inn* (acted 1630), II. ii., "A merry Greek, and cants in Latin comely, Spins like the parish top"; quoted by Nares, who adds, "Evelyn, speaking of the uses of willow wood, among [illegible] made of it, mentions 'go[illegible] topps,'" *Silva*, Book I. [illegible]

44. Castiliano vulgo] F [illegible] drinking phrase of the day, meaning possibly "base Spaniard." Some suggest "volto" for "vulgo," and explain "put on your Castilian countenance," *i.e.* a solemn face, and this may be borne out by "Agueface" in the context. Cf. "Ha! my Castilian dialogues," *The Merry Devil of Edmonton* (*c.* 1608), p. 226, ed. Hazlitt-Dodsley; also "And Rivo will he cry and Castile too" (in *Look About You*, 1600, Scene xxxiii., ed. Hazlitt-Dodsley); also "Hey, Rivo Castiliano! a man's a man," Marlowe, *Jew of Malta* (*c.* 1589), Act IV. p. 325, ed. Dyce. See Appendix, p. 180.

48. *shrew*] pronounced "shrow." The term seems to imply some shrinking back on the part of Maria, which may be borne out by the latter portion of Sir Toby's speech (lines 42–45), and by her previous sketch of Sir Andrew.

50. *Accost*] According to Halliwell, as quoted by Furness, "One of the fashionable terms of courtship in Shakespeare's time." Thus, in *Sir Gyles Goosecappe*, 1606: "tooke time . . . to shew my courtship In the quarter legge, and setled looke, The quicke kisse of the top of the forefinger, And other such exployes of good Accost" (IV. ii. p. 64, ed. Bullen). The special meaning of the word (cf. "bear up and board 'em," *The Tempest*, III. ii. 3) is given [illegible] poet himself in lines 57, 58, [illegible] uses the term only in [illegible] Sir Andrew's blunder [illegible] deemed as [illegible] ond

Sir To. My niece's chambermaid.

Sir And. Good Mistress Accost, I desire better acquaintance.

Mar. My name is Mary, sir. 55

Sir And. Good Mistress Mary Accost,—

Sir To. You mistake, knight: "accost" is front her, board her, woo her, assail her.

Sir And. By my troth, I would not undertake her in this company. Is that the meaning of "accost"? 60

Mar. Fare you well, gentlemen.

Sir To. An thou let part so, Sir Andrew, would thou might'st never draw sword again!

Sir And. An you part so, mistress, I would I might never draw sword again. Fair lady, do you 65 think you have fools in hand?

Mar. Sir, I have not you by the hand.

Sir And. Marry, but you shall have; and here's my hand.

Mar. Now, sir, "thought is free": I pray you, bring 70 your hand to the buttery-bar and let it drink.

53. *Mistress Mary Accost*] Theobald, etc.; *mistris* Mary, *accost* F. 70. "*thought is free*":] *thought is free:* F.

52. *chambermaid*] Maria is rather "my gentlewoman" (I. v. 168) than an ordinary servant. See also note on I. iii. 7.

53, 54. *I desire better acquaintance*] This reminds us in more ways than one of Bottom's "Good Master Peaseblossom, I shall desire you of more acquaintance," *Midsummer - Night's Dream*, III. i. 185. Nor need we suppose with Walker that the F omission of a stop after "acquaintance" implied that the sentence was incomplete; the omission is doubtless a typographical oversight.

58. *board*] Often used by Shakespeare in the sense of paying address to women; and cf. note on line 50.

62. *let part*] Although the third and fourth Folios read "let her part," this omission of the pronoun is more appropriate to Sir Toby's familiarity of speech.

70. "*thought is free*"] Cf. *The Tempest*, III. ii. 132. One of the proverbs in Heywood (1546), see J. Sharman's ed., 1874, p. 98; possibly also the refrain of a song, and found as early as Gower. Here it echoes Sir Andrew's "do you think," in line 65. Cf. Lyly, *Euphues* (ed. Arber, p. 281), quoted by Holt White, "No, quoth she, I believe you, for none can judge of wit, but they that have it. Why then, quoth he, doest thou thinke me a foole. Thought is free my Lord quoth she, I wil not take you at your word."

70, 71. *bring . . . drink*] "The 'bringing the hand to the buttery-bar and letting it drink' is a proverbial phrase among forward Abigails, to ask at once for a kiss and a present," Kenrick.

71. *buttery-bar*] Old French *boterie*, shortened from *bouteillerie* (M.E. botelerie), L. Lat. *botaria*, formed on *bota*, a variant of *butta*, cask, bottle. Its general sense of storeroom for provisions may be partly due to its association with butter. The buttery-bar is a ledge on the top of the half door of the buttery-hatch, on which to rest tankards, etc.

Sir And. Wherefore, sweetheart? what's your metaphor?

Mar. It's dry, sir.

Sir And. Why, I think so: I am not such an ass but I can keep my hand dry. But what's your jest? 75

Mar. A dry jest, sir.

Sir And. Are you full of them?

Mar. Ay, sir, I have them at my fingers' ends: marry, now I let go your hand, I am barren. [*Exit.* 80

Sir To. O knight! thou lackest a cup of canary: when did I see thee so put down?

Sir And. Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordinary man has: but I am a great eater of beef, and I believe that does harm to my wit. 85

Sir To. No question.

Sir And. An I thought that, I'd forswear it. I'll ride home to-morrow, Sir Toby. 90

83. *see*] F, *saw* Dyce. 84. *put me*] F; *put* Ff, Rowe.

74. *It's dry, sir*] "dry" probably in two senses, with avarice and with age or debility, a "moist hand being a sign of liberality as well in matters of love as money," Kenrick. See *Othello*, III. iv. 39, and *Much Ado About Nothing*, II. i. 123; also *2 Henry IV.* I. ii. 203, 204, and *Venus and Adonis*, 143, 144, and 25, 26.

76. *I can keep my hand dry*] To be taken very literally, and thus be made to serve as a contrast between Maria's smartness and Sir Andrew's obtuseness.

77. *A dry jest*] "dry," *i.e.* "dull," as in I. v. 41, "go to, you're a dry fool." So also in *Love's Labour's Lost*, V. ii. 373, "This jest is dry to me."

79. *at my fingers' ends*] in two senses, (1) "I am always ready with a jest," (2) "I hold you by the hand." Possibly Maria raises Sir Andrew's hand as she speaks, and lets it drop from "her fingers' ends."

82. *put down*] The play here and in line 84 is obvious, being (1) humiliated, (2) rendered incapable.

84. *canary*] A wine from the Canary Islands, sometimes known as Canary sack. The word was occasionally used in the plural. Murray's *Dictionary* gives as its earliest reference *2 Henry IV.* II. iv. 29, "I' faith, you have drunk too much canaries." The F spelling in our text is "canarie."

86. *a great eater of beef*] From early times the English have been twitted with both the coarseness and the quantity of their food, which was supposed, moreover, to render their wits heavy; this we discover in *Henry V.* III. vii. 142 *sqq.*, and again in vii. 158, *sqq.* Cf. also "Thou mongrel beef-witted lord," *Troilus and Cressida*, II. i. 14. Many writers besides Shakespeare speak of the supposed effects produced by beef diet; *e.g.* "As for the Quailes you promise me, I can be content with beefe, and for the questions they must be easie, els shall I not aunswere them, for my ink will shew with what grosse diet I have been brought vp," Lyly's *Euphues and his England*, 1580 [p. 400, ed. Arber]. Cf. also Grumio's remarks in *The Taming of the Shrew*, IV. iii.

Sir To. *Pourquoi*, my dear knight?

Sir And. What is "*pourquoi*"? do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting. O! had I but followed the arts! 95

Sir To. Then hadst thou had an excellent head of hair.

Sir And. Why, would that have mended my hair?

Sir To. Past question; for thou seest it will not curl by nature. 100

Sir And. But it becomes me well enough, does't not?

Sir To. Excellent; it hangs like flax on a distaff, and I hope to see a housewife take thee between her legs, and spin it off. 105

Sir And. Faith, I'll home to-morrow, Sir Toby: your niece will not be seen; or if she be, it's four to one she'll none of me. The count himself here hard by woes her.

Sir To. She'll none o' the count; she'll not match above her degree, neither in estate, years, nor wit; I have heard her swear it. Tut, there's life in 't, man. 110

Sir And. I'll stay a month longer. I am a fellow o' the strangest mind i' the world; I delight in masques and revels sometimes altogether. 115

Sir To. Art thou good at these kickshawses, knight?

91. Pourquoi,] Pur-quoy F. 92. "pourquoi"] purquoy? F. 99, 100. *curl by nature*] Theobald, etc.; *coole my nature* F. 117. *kickshawses*] *kickechawses* F.

93. *tongues*] "tongues" and "tongs" were then pronounced alike, and "tongues" was sometimes spelt "tonges" and "tongs." Sir Toby puns upon "tongues" and "curling-tongs," as the context makes evident. Cf. *The Two Gentlemen of Verona*, IV. i. 33.

95. *followed the arts*] is almost a paraphrase of "bestowed that time in the tongues," and therefore leads up to Sir Toby's jest, "had you passed all that time in the (curling) tongs," etc.

95. *arts*] note also its antithesis "nature" in line 100.

106. *I'll home*] Abbott, § 405.

108. *she'll none of me*] "none" is equivalent to "nothing"; see also Abbott, § 405.

111, 112. *there's life in 't*] Cf. *King Lear*, IV. vi. 206, and *Antony and Cleopatra*, III. xiii. 192. As we say, "while there is life there is hope."

117. *kickshawses*] a plural of "kickshaws," as "gallowses" was sometimes of "gallows." "Kickshaws" (the well-

Sir And. As any man in Illyria, whatsoever he be, under the degree of my betters: and yet I will not compare with an old man. 120

Sir To. What is thy excellence in a galliard, knight?

Sir And. Faith, I can cut a caper.

Sir To. And I can cut the mutton to 't.

Sir And. And I think I have the back-trick simply as strong as any man in Illyria. 125

Sir To. Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they

125.] After this speech of Sir Andrew, some edd. insert "Dances fantastically."

known corruption of the Fr. "quelque chose") means a trifle, delicacy, fanciful dish. Cf. *2 Henry IV.* v. i. 28, "a joint of mutton, and any pretty little tiny kickshaws."

120. *an old man*] This F reading seems incapable of any satisfactory explanation; it may be that Sir Andrew deprecates comparison with his betters on the one hand, and with decrepit age on the other; or that "old" may mean a practised hand, an expert, and an expert in masques and revels may include an expert in dancing; or it may be a left-handed compliment to Sir Toby, who was the senior of Sir Andrew; or the comparision may be intentionally pointless—as pointless as Sir Andrew himself. Another reading suggested by Theobald was "a noble-man," which bears out "the degree of my betters," and may refer to Count Orsino; but the emendation requires further warrant.

121.] Mason would punctuate, "What is thy excellence? in a galliard, knight?"

121. *galliard*] A quick and lively dance in triple time "with lofty turnes and caprioles in the ayre" (Sir John Davies, *Orchestra*, st. 68); cf. the "nimble galliard" of *Henry V.* I. ii. 252. The word is represented in all the Romance languages (Fr. *gaillard*), but its origin is unknown. The galliard was also known originally as the "cinque pace"; and Naylor, on the authority of Prætorius, says that "a galliard has *five* steps, and is therefore called *Cinque* Pas." See also note on v. i. 36 for another reference to the "galliard"; also "Dance out your galliard" (*Death of Robert—Earl of Huntingdon*, 1601), and "the nimble galliardes of the water" (Dekker's *The Bellman of London*, 1608); also cf. the following from Rye's *England as seen by Foreigners, etc.*, "After a little while the Prince [Henry, A.D. 1604] was commanded by his parents to dance a galliard, and they pointed out to him the lady who was to be his partner; and this he did with much sprightliness and modesty, cutting several capers in the course of the dance. . . . After this a *brando* was danced, and that being over the prince stood up to dance a *correnta*, which he did very gracefully."

122. *cut a caper*] See notes on lines 121 and 124.

123. *to 't*] that is, to the caper sauce. Hudson discovers a double pun here, "mutton" being sometimes the slang term for a woman of doubtful character; he therefore interprets, "If you can do the man's part in a galliard, I can do the woman's."

124. *the back-trick*] "a caper backwards in dancing," Schmidt. Probably some quick return upon the five steps (see note on line 121) of the galliard, which would bring the dancers to their original position. This may possibly be referred to in the following passage quoted by Deighton, which also includes the "cut a caper" of line 122: "I fetcht me two or three fine capers aloft, and took my leave of them as men do of their mistresses at the ending of a galliard," Heywood, *An Humorous Day's Mirth*, 1599.

127. *curtain*] Two quotations will serve to show the two possible bearings of this word. In Webster's *The White*

like to take dust, like Mistress Mall's picture?
why dost thou not go to church in a galliard,
and come home in a coranto? My very walk 130
should be a jig: I would not so much as make

128. *Mistress Mall's picture?*] *mistris* Mals *picture?* F. 130. *coranto?*] *Carranto?* F.

Devil, 1612, we have, "I yet but draw the curtain; now to your picture"; and in *Troilus and Cressida*, III. ii. 49, "Come, draw this curtain, and let's see your picture," where the reference is to a woman's face. The practice of protecting pictures from dust by a curtain is attested by many other passages in contemporary literature; in this play, for example, see I. v. 242. We may also cf. the entry in Bacon's *Promus*, Fol. 98, "To stir his corteynes, to raise his wyttes and spirits."

128. *Mistress Mall's picture?*] (mistris *Mals* picture? F). Here we have to choose from two or three possible interpretations—(1) the picture of a woman of low rank, *e.g.* a kitchen-wench, which would be unprotected by a curtain, and therefore dusty, and hung, moreover, in some dusty chamber; (2) that the reference is to Mary Frith, a character otherwise known as Moll Cutpurse, who is said to have been born in 1584; although her adventures would entitle her to such mention as this in the text, she must be disqualified by her tender age, *i.e.* if we may judge from the supposed date of her birth, and the supposed date of *Twelfth Night*. But, respecting this difficulty, see note on III. ii. 48, and Introduction, pp. xxii, xxiii. (3) The reference may be to some other notorious Moll of the day; (4) and just possibly to the picture of Maria herself; cf. "Good mistress *Mary*," above, I. iii. 56; or again below, I. v. 11, "good mistress *Mary*." After such explanation, we are still left in doubt as to why Mistress Mall's picture, more than any other, should have taken dust; nor is the doubt removed by Nicholson's reference to Webster and Marston's *Malcontent*, v. i., where the exposed and uncared-for pictures of a certain courtesan were somewhat dust-covered as compared with the other specimens of each portrait painter's art.

130. *coranto*] F Carranto; literally, a *running* (dance). This is another quick, lively dance; cf. *Henry V.* III. v. 33, "lavoltas high, and swift corantos." Cf. also, "Now the masquers begun their lighter dances as corantoes, levaltas," Thomas Campion (ed. Bullen, p. 169), quoted by W. J. Craig, who also compares "The knights take them ladies to dance with their galliards, durets, corantos," Beaumont, *A Masque of the Inner Temple*. Marston, *The Fawn* (1606), II. i. 400, speaks of "running a caranto, leaping a levalto or lavolta" (Deighton). Cf. also, "The Earl of Southampton was now again the Queen's partner, and they went through the correnta likewise. Hereupon the ball ended" [A.D. 1604; from Rye's *England as seen by Foreigners*; see note on line 121]. "The old English name was 'current traverse,' and Morley (1597) speaks of the Courant step as 'travising and running,' which would appear to connect the Italian word *coranta* with *curro*. Sir John Davies (1570–1626), in his poem *Orchestra*, identifies Rounds, Corantos, Measures, and some other dances with Country Dances. That is, whatever the rhythm or speed of the actual time used, these variously named Country Dances could be performed to it. Sir Roger de Coverly, our typical English Country Dance, is in *form* almost the same as the Brawl, Coranto, Galliard, or Measure. A Courant by Frescobaldi (1591–1640) is in triple time. As for its 'step,' Davies says it is 'on a triple dactile foot,' 'close to the ground with sliding passages'" (Naylor, p. 122). Aided by the context Furness judges that the coranto, a faster dance than the galliard, is to be performed on the journey back from church to dinner, while the jig (line 131), being Sir Andrew's week-day gait, would be faster still. Another form of the word is *courante*.

131. *jig*] from *Giga* (*Geige*), a sort of

water but in a sink-a-pace. What dost thou mean? Is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard. 135

Sir And. Ay, 'tis strong, and it does indifferent well in a flame-coloured stock. Shall we set about some revels?

Sir To. What shall we do else? were we not born under Taurus? 140

Sir And. Taurus! that's sides and heart.

Sir To. No, sir, it is legs and thighs. Let me see thee caper. Ha! higher: ha, ha! excellent!

[*Exeunt.*

132. *sink-a-pace*] *Sinke-a-pace* F, *cinque-pace* Hanmer. 134. *think*] F, *not think* Rowe. 137. *flame-coloured*] Rowe, etc.; *dam'd colour'd* F; among other emendations proposed are *damask-coloured* Knight; also *damson-colour'd*, *dove-coloured*, *paned-coloured*, *claret-coloured*; *stock*] *stocke* F; *stocken* F 3, 4; *stocking* Pope; *set*] Rowe, *sit* F.

fiddle in use during the twelfth and thirteenth centuries. The oldest jigs are Scottish, and were round dances for a number of people. Both the jig and the sink-a-pace (next note) occur in the following from *Much Ado about Nothing*, II. i. 77, etc.: "Wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque-pace; the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster, till he sink into his grave." For "measure," see v. i. 37.

132. *sink-a-pace*] See textual notes. A dance, the steps of which were regulated by the number five (Nares). See former note, and note on "galliard," line 118. In Bacon's *Promus*, Fol. 126, we have "A good crosse poynt, but woorst cinq a pase"; and we may compare *Every Woman in her Humour* (Bullen, Old Plays, iv. 378), "let pipes strike up Ile daunce my cinque pace"; also *Hamlet* (Q, 1603), "his cinkapace of jeasts."

135. *under the star of a galliard*] For the influence of the stars on mortal destinies at birth, and on men's dispositions and character, cf. *Much Ado about Nothing*, II. i. 349, "there was a star danced, and under that was I born."

137. *flame-coloured*] This is Rowe's emendation of the F "dam'd coloured." For others see textual notes. "Flame-coloured" occurs also in *1 Henry IV.* I. ii. 11; this would be bright yellow, such as were Malvolio's far-famed stocks. Mr. Craig quotes Thomas Campion (ed. Bullen, p. 199), "All their attires being alike composed of flames." (For "stock," cf. "a linen stock on one leg," *Taming of the Shrew*, III. ii. 67.) Next among readings to "flame-coloured" might stand "damask-coloured," but possibly Sir Andrew would wish to be taken literally.

141. *Taurus! that's sides and heart*] According to the old medical astrology, Taurus governed the neck and throat; but no doubt Shakespeare, of set purpose, makes both Sir Toby and Sir Andrew blunder grotesquely.

SCENE IV.—*A Room in the Duke's Palace.*

Enter VALENTINE, *and* VIOLA *in man's attire.*

Val. If the duke continue these favours towards you, Cesario, you are like to be much advanced: he hath known you but three days and already you are no stranger.

Vio. You either fear his humour, or my negligence, that you call in question the continuance of his love. Is he inconstant, sir, in his favours? 5

Val. No, believe me.

Vio. I thank you. Here comes the count.

Enter DUKE, CURIO, *and Attendants.*

Duke. Who saw Cesario, ho? 10

Vio. On your attendance, my lord; here.

Duke. Stand you awhile aloof. Cesario,
Thou know'st no less but all; I have unclasp'd
To thee the book even of my secret soul:
Therefore, good youth, address thy gait unto her; 15
Be not denied access, stand at her doors,
And tell them, there thy fixed foot shall grow

11. *my lord; here.*] *here, my Lord* K. Elze; *my Lord heere.* F. 15. *gait*] *gate* F.

2. *much advanced*] rapidly promoted.

3. *three days*] For this time-reference, see Introduction, pp. xxxii, xxxiii.

5. *humour*] Shakespeare uses the word in three senses—(1) disposition or character generally; (2) some special mood of the former; (3) caprice, changeableness. Here it is not easy to decide between the first and the third of the above meanings; again, possibly (as so often) the writer is intentionally equivocal. See note on II. iv. 110–115.

11. *your*] upon you; at this time the genitive case of the pronoun was not completely differentiated into a demonstrative adjective.

12. *you*] addressing the "Attendants."

13. *no less but*] the F punctuation, "no less, but," reveals some of the history of this use of "but"; cf. *Othello*, I. i. 125, where the F punctuates as in this instance.

13, 14. *unclasp'd To thee the book*] This is one of the many metaphors in Shakespeare that recur often, but mostly with some subtle modification. Cf. *1 Henry IV.* I. iii. 188, and *Troilus and Cressida*, IV. vi. 60.

16. *access*] with accent on the second syllable. For some time longer, and especially in verse, words often retained their French (which was mostly also their Latin) stress of accent.

17. *fixed foot*] Compare "he'll stand at your door like a sheriff's post," in I. v. 153, or "Make me a willow cabin at your gate," in I. v. 277. And for the expression Craig compares, "fix thy foot," *Coriolanus*, I. viii. 4, and "Here we fix our foot," T. Heywood, *If you know not me*, Works, Pearson, i. 337.

Till thou have audience.
Vio. Sure, my noble lord,
If she be so abandon'd to her sorrow
As it is spoke, she never will admit me. 20
Duke. Be clamorous, and leap all civil bounds,
Rather than make unprofited return.
Vio. Say I do speak with her, my lord, what then?
Duke. O! then unfold the passion of my love;
Surprise her with discourse of my dear faith: 25
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.
Vio. I think not so, my lord.
Duke. Dear lad, believe it;
For they shall yet belie thy happy years 30
That say thou art a man: Diana's lip
Is not more smooth and rubious; thy small pipe

28. *nuncio's*] *Nuntio's* F, F 2, 3; *Nuncio's* F 4, etc.; *nuntio* Capell; *nuncio* Theobald, etc.

20. *spoke*] said, reported; as in *Macbeth*, IV. iii. 159, "And, 'tis spoken, To the succeeding royalty he leaves The healing benediction." Here we note that the form used by the poet is "spoken." Such particulars as this use of a verb without a preposition ("spoken" for "spoken of"), and the varying form of the past participle, belong to those items of information mentioned in the Introduction (p. xix) as being necessary to a full appreciation; and the reader should consult Abbott's *Shakespearian Grammar*—sections 200 and 343 in this instance. To this book, and to such grammatical points, only an occasional reference can be made in these notes.

21. *civil bounds*] *i.e.* bounds of civility, courtesy, good manners. Here again a special treatise like Abbott's may be consulted (§ 6, etc.). For this extended force of the adjective we may cf. "civil blows," *i.e.* "blows dealt in civil strife" (*2 Henry IV.* IV. v. 134). In such cases—and they are frequent in Shakespeare—the epithet is a condensed phrase or clause.

22. *unprofited*] Another example of the foregoing use of the epithet, combined, however, with a freedom in the use of a suffix, especially the participle, which is characteristic of this age of experiment in language. See notes on I. v. 281, II. i. 10, and III. iv. 376.

25. *dear faith*] Yet another example akin to the two preceding ones; cf. "dear love" in I. ii. 38, and the note thereon. In this instance "dear" has the force of "which is devoted to her."

27. *attend*] pay attention to. "In some cases the derivation may explain the transitive use," Abbott, § 200.

28. *nuncio's*] that of a messenger. See also textual notes. Delius would read "Nuntius," and compares F "Antonio's" for "Antonius"; and Mr. Craig gives me for reference "Heaven's own Nuncius," Dryden, *The Hind and the Panther*, Part II. line 662.

28. *aspect*] with accent on second syllable, as always in Shakespeare. See also note on line 16, above.

30. *yet*] for a long time to come.

31. *a man*] *i.e.* arrived at manhood; but the ordinary sense of the word gives it a fine dramatic irony.

32. *rubious*] ruddy, red as a ruby; the only instance in Shakespeare, who has perhaps coined the word. Cf. also "rubied," *Pericles*, V. Prologue 8.

32. *small pipe*] "pipe" is yet another

Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.
I know thy constellation is right apt 35
For this affair. Some four or five attend him;
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.

Vio. I 'll do my best 40
To woo your lady. [*Aside.*] Yet, a barful strife!
Whoe'er I woo, myself would be his wife. [*Exeunt.*

SCENE V.—*A Room in Olivia's House.*

Enter MARIA *and Clown.*

Mar. Nay, either tell me where thou hast been, or
I will not open my lips so wide as a bristle may

33. *and sound*] F, *in sound* Dyce and others, *of sound* Hudson conj. 34. *semblative a*] F, *semblative—a* Johnson, *semblative to a* Keightley.

word with a double meaning—(1) throat, (2) voice; each of these is represented in the following passage:—

"My throat of war be turn'd,
Which quired with my drum, into a pipe,
Small as an eunuch, or the virgin voice
That babies lulls asleep!"

Coriolanus, III. ii. 114.

33. *and sound*] as in F; some would read "in sound"; your voice is a young boy's treble, still pure in tone, yet you are certainly past the age at which it naturally breaks—or cracks.

34. *And all . . . part*] "you are altogether like a woman"; but probably with a further reference to the fact that in those days boys played the parts of women on the stage; cf. "Our youth got me to play the woman's part," *Two Gentlemen of Verona*, IV. iv. 165.

34. *semblative*] like "rubious" (line 32), a word apparently from Shakespeare's mint. It means "resembling," "like."

35. *thy constellation*] See note on I. iii. 141.

39. *as freely*] The transference of adjective and adverb in Shakespeare is well worthy of remark; here "as freely" qualifies "to call." Sometimes these parts of speech are interchanged as well as transferred, as in "Where we, in all her trim, *freshly* beheld Our royal, good, and gallant ship," *The Tempest*, V. 236.

41. *a barful strife*] a strife full of bars or impediments.

42. *Whoe'er*] The poet, as often, dashes down his sentence before he has got any clear grammatical view of it (but see Abbott, § 274).

42. Exeunt] "I have little doubt that the first Act was meant to end with the fourth scene," Spedding. See Appendix III.

Scene V.

1. Clown] For "Jester," "Fool," "Clown," see notes on I. v. 87, 97, and III. i. 6, 64. Douce says that Feste is "a domestic or hired fool, in the service of Olivia." See also Introduction, p. xxxviii.

1. *where thou hast been*] Possibly at Orsino's house; cf. II. iv. 11–13.

enter in way of thy excuse. My lady will hang thee for thy absence.

Clo. Let her hang me: he that is well hanged in this world needs to fear no colours. 5

Mar. Make that good.

Clo. He shall see none to fear.

Mar. A good lenten answer: I can tell thee where that saying was born, of "I fear no colours." 10

Clo. Where, good Mistress Mary?

Mar. In the wars; and that may you be bold to say in your foolery.

Clo. Well, God give them wisdom that have it; and those that are fools, let them use their talents. 15

Mar. Yet you will be hanged for being so long

6. *colours*] F, *collars* some edd. 9. *lenten*] Rowe's emendation, *lenton* F. 14. *it*] F, *it not* Gould.

3. *in way of*] Cf. *Hamlet*, I. iii. 95, "And that in way of caution" (*i.e.* "by way of").

3. *excuse*] to Olivia.

3, 4. *hang thee*] Hardly to be taken literally, though time and place are uncertain. Maria is at least as much in jest as in earnest.

6. *colours*] Maria tells us that the phrase "I fear no colours" was born in the wars; it seems to include a pun upon "collars," as in *2 Henry IV.* v. iv. 91. Mr. Craig quotes Yarrington, *Two Tragedies in One* (Bullen, Old Plays, iv. p. 28), "Feare dastards, cowards, faint hart runawayes! I'll feare no colours to obteyne my will"; also Nash, *Foure Letters Confuted* (ed. Grosart, ii. 210), "Helter skelter, fear no colours, course him, trounce him." Mr. Craig tells me the phrase is still common in the glens of Antrim, and means "to be bold," "to fear nothing." Murray quotes it from *Have with you to Saffron Walden*, by Nash, 1596, "And then pell mell, all alone have amongst them, if there were ten thousand of them. *Carneades.* Faith well said, I perceiue thou fearst no colours." Probably, therefore, the phrase was at first a military expression, and meant, to fear no enemy, but why Maria should take the trouble to track the phrase to its origin is not clear; for there is no point in the words that follow "In the wars," viz. "and that may you be bold to say in your foolery"; they almost seem to confess that the explanation which precedes them is dramatically gratuitous.

9. *lenten*] "lenton" in F; spare, scanty, meagre; from the meagre fare of Catholics during Lent. Cf. *Hamlet*, II. ii. 329, "if you delight not in man, what lenten entertainment the players shall receive from you."

10. *of*] Used to make clearer the connection between words and phrases in apposition. "Cf. *Coriolanus*, II. i. 32, 'a very little thief of occasion,' where occasion is the thief," Wright.

14, 15.] Though some of Shakespeare's deepest thoughts are concealed in the fantastic language of his fools, there are yet instances wherein we should be content with an impression rather than seek for any definite meaning; and it may be thus, partly at least, with these three lines. Nares explains, "Heaven give real wisdom to those that are called wise, and a discreet use of their talents to fools or jesters." Halliwell suggests a quibble on "talents" and "talons" (cf. *Love's Labour's Lost*, IV. ii. 65). Deighton discovers the passage to be "the Clown's inversion of 'Well, God give them wisdom that have none; and those that are wise, let them use their talents.'" He further detects an allu-

absent; or, to be turned away, is not that as good as a hanging to you?

Clo. Many a good hanging prevents a bad marriage; and, for turning away, let summer bear it out. 20

Mar. You are resolute then?

Clo. Not so, neither; but I am resolved on two points.

Mar. That if one break, the other will hold; or, if both break, your gaskins fall. 25

17. *absent; or, to be turned away,*] *absent, or to be turn'd away:* F; *absent, or be turn'd away:* F 2, Rowe, and others; *absent, or be turn'd away,* F 3, 4. The reading in the text is that of Malone and others. 19. *Many*] F, *Marry* Theobald, etc.

sion to the parable of the talents, Matthew xxv. But I think the best explanation may be found in the Clown's soliloquy, I. v. 33–37.

17. *to be turn'd away*] Probably the sense of this passage is best expressed in modern English by omitting the "to" of the infinitive, as the later Folios did. Cf. the insertion of the "to" in the following:

"She tells me here she 'll wed the stranger knight,
Or never more *to* view nor day nor light," *Pericles*, II. v. 17.

19. *Many a . . . marriage*] Has Shakespeare coined this inimitable proverb from the metal of some popular story—and there were several—of a man who had the choice between hanging and marrying, and, being confronted with his bride, preferred the hanging?

20. *for turning . . . bear it out*] as to the chance of my being dismissed, why, this is summer time, and that would make it more bearable. We may first note that apparently it is summer time in the play. Next, Steevens suggests a pun on "turning o' hay"; but, granting the extraordinary subtlety of some of Shakespeare's word-play, we may reserve the right of doubting Steevens' conjecture. More to the purpose is the quotation from an old play given by Mr. Addis (Interlude of *Jacke Juggler*, 1562), in which one of the characters confesses, "I neuer use to rune awaye in wynter nor in vere," etc. etc. Mr. Craig refers me to old Scottish statutes that prevented servants from leaving their masters in summer time. As to the phrase "bear it out," we may cf. *Othello*, II. i. 19; and for a modern use, Tennyson's *Princess*, "The king would bear him out."

23. *points*] "Points" are always spoken of as *trussed* or *tied*. Mr. Craig refers to T. Heywood's *The Fair Maid of the West*, and quotes from Nash, *The Unfortunate Traveller*, 1594, "It was enough if a fat man did but trusse his points." "It is not easy to see how 'metal hooks' could ever have been tied. Over the shirt our ancestors wore a tight vest or doublet, which might or might not have sleeves, and is, in fact, the progenitor of our modern waistcoat; from its lower edge depended a number of strings or laces (how many, I do not know), and these strings had metal points, like our modern shoe-laces; these *points* it was which gave the name to the strings. There were corresponding *points* on the slops or breeches, or hose, or, as Maria here calls them, the 'gaskins.' When the points on the doublet and the points on the hose were trussed or tied, the man was dressed, and needed but his cloak, his boots, and his girdle to jet it abroad," Furness. For the quibble, cf. "*Fal.* Their points being broken,— *Poins.* Down fell their hose," *1 Henry IV.* II. iv. 239.

25. *gaskins*] hose, breeches. A word of uncertain origin, but probably connected with the Italian *Grechesco*, Greekish, and confused with some form of "Gascony." Cf. Cotgrave, who explains French *grègues* as "wide slops,

Clo. Apt, in good faith; very apt. Well, go thy way: if Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

Mar. Peace, you rogue, no more o' that. Here comes my lady: make your excuse wisely, you were best. [*Exit.*

Clo. Wit, an 't be thy will, put me into good fooling! Those wits that think they have thee, do very oft prove fools; and I, that am sure I lack thee, may pass for a wise man; for what says Quinapalus? "Better a witty fool than a foolish wit."

Enter OLIVIA *with* MALVOLIO.

God bless thee, lady!

Oli. Take the fool away.

Clo. Do you not hear, fellows? Take away the lady.

33. *good*] F, *a good* Theobald and others.

Gregs, Gallogascoines, Venitians; a great Gascon, or Spanish, hose." Here we have both of the possible originals of the word. If *Greekish*, because the garments were brought from Greece to Venice; and otherwise, "great Gascon or Spanish hose." "Gaskins" is by Skeat regarded as short for "Gallogaskins," and this again as a corruption of *garguesques* "Greek" (Italian *alla grechesca*); and Murray, *New Eng. Dict.*, says, "Perhaps due to a false interpretation of Galligaskin, to which the 'gallant gaskins' of the following quotation comes close in point of sound: 'His oun gai gallant gaskins, his tent dublets, his staring hare,' G. Harvey, 1573, *Letter-bk.* (Camden) 6." Craig compares Nash, *The Unfortunate Traveller*, "A wide pair of gascoynes which ungartered would make a couple of woman's riding-kirtles" (ed. Grosart, v. 145).

27. *if Sir Toby*] "Does not the clown pretend to whisper this in Maria's ear?" Furness. It is evident from Maria's rejoinder that the Clown has hinted marriage; yet his words are so inconsequent that we may scarcely piece out the suggestion. Probably we may construe, "You would make an excellent wife; and Sir Toby, drinking apart, might serve for a husband."

31, 32. *you were best*] An attempt to convert the impersonal into a personal construction. Thus we have in *Cymbeline*, III. vi. 19, "I were best" as a substitute for the impersonal "me were best."

36. *Quinapalus*] Probably an example of Rabelaisian inventiveness; cf. II. iii. 23, 24, "Thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus." Nevertheless, the words here and in II. iii. 23, 24 may have a purport unknown to us, but appreciated by the audience of that day, and time may yet unfold some of their history.

37. Enter Olivia with Malvolio] Capell's emendation, "Enter Olivia attended, and Malvolio," has much to recommend it, and is often borne out by the context, as in lines 40 ("Do . . . lady") or 56 ("Sir . . . you"), etc.

39, 40. *Take . . . lady*] Cf. Horace, *Satires*, iii. 326, "*O major tandem parcas insane minori.*"

Oli. Go to, you're a dry fool; I'll no more of you: besides, you grow dishonest.

Clo. Two faults, madonna, that drink and good counsel will amend: for give the dry fool drink, then is the fool not dry; bid the dishonest man 45 mend himself: if he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Any thing that's mended is but patched: virtue that transgresses is but patched with sin; and sin that amends is but patched with virtue. If 50 that this simple syllogism will serve, so; if it will

43. *madonna,*] *madona* F.

41. *dry*] So we had a "dry" jest in I. iii. 77 (see also notes on lines 57, 58, and on I. iii. 74); and here the connotations of the word are dwelt upon. We may further notice that a term is often employed by Shakespeare in some special sense more than once in the same play—"element," for example, in *Twelfth Night* (I. v. 284, III. i. 62, III. iv. 130, I. i. 25, II. iii. 10).

41. *I'll no more of you*] See note on I. iii. 107.

42. *dishonest*] Here probably in the sense of "ill-behaved," "indecent"; cf. "Who, holding in disdain the German women For some dishonest manners of their life," *Henry V.* I. ii. 49. Also cf. Hamlet's words to Ophelia, "Are you honest?" (*i.e.* virtuous). And we may judge from the Clown's speech which follows (lines 47 *sqq.*) that he uses the words "dry" and "dishonest" in their ordinary sense. But in this line, 42, some would take the word in its more usual meaning, as borne out by the Clown's absenting himself from Olivia's house, and so forth.

43. *madonna*] Used only in *Twelfth Night*, and by Feste. F Madona. "Madonna, mistres, mistres mine, madam. Also taken for our ladie," Florio, *Worlde of Wordes*, 1598.

47. *botcher*] A rough mender of clothes or boots, but mostly the former. Of German origin; cognate, "beat." "Botchare of olde thinges. Resartor," *Promptorium Parvulorum*. Way quotes from Palsgrave, "to botch or bungyll a garment as he dothe that is not a perfyte workeman, *fatrouiller*." For the quibble "mend," etc., cf. *Julius Cæsar*, I. i. 19, 20; and for the thought in connection with "patched," lines 48, 49, 50, we may quote the proverbial "centones sarcire," as in Plautus, *Epidicus*, III. iv. 19.

49. *patched*] refers possibly to the Clown's motley wear. See also former note.

51. *syllogism*] This form of argument is well represented in the Clown's speech. The following is Hutson's statement of the propositions:

"*Major Premiss*—All mended things are patched things;
Minor Premiss—Broken virtue is virtue sin-mended;
Conclusion—Therefore broken virtue is sin-patched.

This is the categorical form; now let us put the other proposition into the conditional:

Major Premiss—If sin amends, then sin is mended;
Minor Premiss—But mended things are patched things;
Conclusion—Then sin is patched."

Thus there are two conclusions: the Lady and the Fool are both patched, he being repentant sin, she, virtue that transgresses; in other words, no man is altogether good nor altogether bad. Further, the Clown and the Lady are alike in representing two forms of the same truth, viz. "there is no true counsellor but calamity," and "beauty is but a flower" (lines 52, 53, "As there is no true cuckold . . . flower").

not, what remedy? As there is no true cuckold
but calamity, so beauty's a flower. The lady
bade take away the fool; therefore, I say again,
take her away. 55

Oli. Sir, I bade them take away you.

Clo. Misprision in the highest degree! Lady, *cucullus*
non facit monachum: that's as much to say as,
I wear not motley in my brain. Good madonna,
give me leave to prove you a fool. 60

Oli. Can you do it?

52. *cuckold*] F, *counsellor* Hanmer, *dishonour* Hudson. 58. *that's as much to say*] F; *that's as much to say*, F; *that's as much as to say* Rowe, etc. 58, 59. *as I wear*] F; *as I were* F 4, Rowe; *as, I wear* Knight and others; *I wear* some edd.

52. *cuckold*] Alliteration with "calamity" points to this word, or to Hanmer's substitute "counsellor." But very probably "cuckold" should be preferred, as being one of the Clown's whimsical blunders which in no wise defeats his meaning. He refers doubtless to his threatened expulsion, and reminds his lady "Sweet are the uses of adversity," adding the other moral, "All that's bright must fade."

53. *beauty's a flower*] Mr. Craig quotes Nash, *Summer's Last Will and Testament* (1600), "Beauty is but a flower Which wrinkles will devour," Hazlitt's Dodsley, viii. 79.

57. *Misprision*] Sometimes Shakespeare uses the word in its more obvious sense of "mistake, error," as in "There is some strange misprision in the princes," *Much Ado about Nothing*, IV. i. 187. But in the passage before us the word has another meaning, and probably more than one other; in the mouth of the Clown a vocable becomes a very kaleidoscope, and suggests on the part of Shakespeare a surprising acquaintance not only with the various departments of knowledge, but with language also. Among connotations of "misprision" may be mentioned "compassings or imaginations against the king by word, without an overt act, is a high misprision," Coke, quoted by Rushton. Skeat says: "(1) A mistake, neglect; cf. 'misprision (*i.e.* neglect) of clerks . . .' *Misprision* also signifies a mistaking. '*Mesprison*: Misprision, error, offence,' Cotgrave. . . . (2) It is tolerably certain that *misprision* was ignorantly confused with *misprise*, and wrongly used in the sense of contempt." But Rushton quotes Coke: "*Misprisio* cometh of the word mes, pris, which properly signifieth neglect or contempt." I think myself that the Clown is most careful to play on the meaning of the word (cf. "take away" in previous line), and then allows it the legal meaning of "treason" (cf. his "in the highest degree"), and with that its other meaning of "contempt."

57. cucullus, etc.] "The cowl makes not the monk." Cf. *Measure for Measure*, V. i. 263. Cotgrave gives "L'habit ne fait pas le moine"; Prov. "The cowle makes not the monke." This is a common proverb, whose application to himself the Clown hastens to make good in "I wear not motley in my brain"; meaning thereby, "Though I wear the motley of a fool, that does not make me a fool as regards intellect." As to the Clown's Latin, and his ridicule of pedantry, they may have been suggested by the characters Piero and Stragualcia in *Gl' Ingannati*. See Appendix I. pp. 181 and 182.

58. *that's as much to say*] For a similar omission of the correlative "as," cf. *2 Henry VI.* IV. ii. 18.

59. *motley*] O. F. *mattelé*, clotted, knotted. Hence the fool's dress of many colours; "Motley's the only wear," *As You Like It*, II. vii. 34.

Clo. Dexteriously, good madonna.
Oli. Make your proof.
Clo. I must catechize you for it, madonna: good my mouse of virtue, answer me. 65
Oli. Well, sir, for want of other idleness, I 'll bide your proof.
Clo. Good madonna, why mournest thou?
Oli. Good fool, for my brother's death.
Clo. I think his soul is in hell, madonna. 70
Oli. I know his soul is in heaven, fool.
Clo. The more fool, madonna, to mourn for your brother's soul being in heaven. Take away the fool, gentlemen.
Oli. What think you of this fool, Malvolio? doth he not mend? 75
Mal. Yes; and shall do till the pangs of death shake him: infirmity, that decays the wise, doth ever make the better fool.
Clo. God send you, sir, a speedy infirmity, for the better increasing your folly! Sir Toby will be sworn that I am no fox, but he will not pass his word for two pence that you are no fool. 80

62. *Dexteriously*] F, *Dexterously* F 4 and some edd. 65. *mouse*] F; *Muse* Anon. ap. Camb. 66. *bide*] thus F, *'bide* various edd. 69. *fool*] F; *fool you* F 3, 4, Rowe, etc. 73. *soul being*] *soule, being* F. 79. *the better*] F, *better the* Rowe, etc.

62. *Dexteriously*] Possibly the Clown's perversion of "dexterously"; but the form of the word in the text occurs in Bacon's *Advancement of Learning*, and in Naunton's *Fragmenta Regalia*. So we have "prolixious" in *Measure for Measure*, II. iv. 162, and "robustious" in *Hamlet*, III. ii. 10, and in Stubbes (*Anatomie of Abuses*), "give the king to understand the inormious abuse thereof."

64, 65. *good my mouse*] The transposition may be due to the unemphatic "my" coalescing with "mouse," as "mon" in *monsieur* (Abbott). Furness thinks that in this instance "good" may be used as an interjection, and as such be followed by a comma.

65. *mouse*] For this term of endearment, cf. *Hamlet*, III. iv. 183, "call you his mouse." Craig compares Nicholas Breton, *Miseries of Manillia*, "My father would call me good gyrle, sweet mouse, own wench and dad's byrd," *Works*, ed. Grosart, iii. 37.

66. *other idleness*] something else equally frivolous to occupy thy leisure.

66. *idleness*] trifling, pastime, frivolous occupation, means of whiling away an idle hour.

78. *decays*] For this transitive use cf. "Every day that comes comes to decay a day's work in him," *Cymbeline*, I. v. 56.

82. *fox*] model of wisdom, as in Æsop and *Reynard the Fox*.

82, 83. *pass his word*] pledge his word. Cf. *Titus Andronicus*, I. i. 468, "I have passed my word and promise to the emperor."

Oli. How say you to that, Malvolio?

Mal. I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already: unless you laugh and minister occasion to him, he is gagged. I protest, I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.

Oli. O! you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets.

88. *brain*] F; *brains* F 3, 4, Rowe, and others. 91. *these*] F, *those* Hanmer. 92. *no better*] F, *to be no better* Capell, etc. 95. *guiltless*] *guileless* some edd.

87. *with*] by; often in this sense in Shakespeare. Cf. *The Winter's Tale*, v. ii. 69.

87. *ordinary*] Probably as opposed to the court jester and his descendant the domestic fool or clown. "A common fool," says Staunton, "a jester hired to make sport for the diners at a public ordinary"; cf. also "these set kind of fools" in line 91, below, *i.e.* the professional or domestic class of fools to which Feste belonged. See also Introduction, p. xxxviii, and notes on I. v. 1, III. i. 6, 64, and V. i. 1; and on line 97 of this scene.

88, 89. *out of his guard*] Probably not "off his guard," but, as the context implies, "he has exhausted his means of defence."

91. *crow*] laugh loudly; cf. *Two Gentlemen of Verona*, II. i. 28; also *As You Like It*, II. vii. 38.

91. *these set kind*] The adjective is often thus attracted to the plural sense of the whole phrase.

92. *zanies*] The zany acted as the fool's subordinate, and his main business was grotesque mimicry of the tricks and humours of the fool; cf. Ben Jonson, *Cynthia's Revels*, II. i., "The other gallant is his zany, and doth most of these tricks after him; sweats to imitate him in everything to a hair." Also in Jonson's *Every Man out of his Humour* (IV. i.), "He's like the zany to a tumbler, That tries tricks after him, to make men laugh." It will be enough to add the following from Florio's *Worlde of Wordes*, 1598: —"*Zane*, the name of John. Also a sillie John, a gull, a noddie. Used also for a simple vice, clowne, foole, or simple fellowe in a plaie or comedie." Thus the word is the modern slang term, "a Johnny." It. *Zanni*, a form of *Giovanni*.

94. *generous, etc.*] Interesting enough is this estimate of noble character, and not without a classical suggestion or sanction; "generous" may claim descent from the frequent "generosus" of Latin writers, with whom the word often means "noble"; "guiltless" recalls the "mens sibi conscia recti" of Virgil, and "free disposition" is Horace's "liberrime Lolli" or Cicero's "liberiores et solutiores." If this were a solitary instance, I should hazard no reference to the classics, but Shakespeare is so full of classical (at least of Latin) allusion, often recondite or remote, that a commentator may be pardoned if he takes occasional opportunity of drawing attention to the fact (see also note on II. v. 140, and line 98, below).

96. *bird-bolts*] "a short, thick arrow without a point, and spreading at the extremity so much as to leave a flat surface about the breadth of a shilling," Steevens. According to some authorities the bird-bolt is so called because it

There is no slander in an allowed fool, though he
do nothing but rail; nor no railing in a known
discreet man, though he do nothing but reprove.

Clo. Now, Mercury endue thee with leasing, for thou 100
speakest well of fools!

Re-enter MARIA.

Mar. Madam, there is at the gate a young gentleman
much desires to speak with you.

Oli. From the Count Orsino, is it?

Mar. I know not, madam: 'tis a fair young man, and 105
well attended.

Oli. Who of my people hold him in delay?

Mar. Sir Toby, madam, your kinsman.

Oli. Fetch him off, I pray you: he speaks nothing but
madman. Fie on him! [*Exit Maria.* 110
Go you, Malvolio: if it be a suit from the count,
I am sick, or not at home; what you will, to
dismiss it. [*Exit Malvolio.*

100. *endue*] *indue* F; *leasing*] F, *learning* Rowe, etc., *pleasing* Warburton.
104. *Count*] F, *Duke* Hanmer. 108. *kinsman*] F, *Uncle* Rowe, etc.

is frequently used for shooting small birds, as the flat head would kill, without destroying the plumage. Cf. the Italian proverb, "Bella votta non ammazza vecello," *Promus*, Fol. 94. Craig compares Lyly, *Endymion*, I. ii. 1, "Here is a bird-bolt for the ugly beast, the black-bird." Also, "Strake one with a bird-bolt to the hart-rote," Skelton, *The Garland of Laurel*.

97. *allowed fool*] See note on "ordinary fool," line 87. Here "allowed" is equivalent to "licensed"; and Furness compares "an allowed cart or chariot" (Hollyband's *Dictionarie*, 1593). The word is also applied, as it appears, to a fool or jester in *Love's Labour's Lost*, v. ii. 478; and in *King Lear*, I. iv. 220, we have "This your all-licensed fool,"—a less technical and more general sense that may be shared by "allowed." Possibly also we may refer back to the Latin of Erasmus, "Aut regem aut fatuum nasci oportet."

98, 99. *known discreet man*] Availing ourselves of the apology included in the notes on line 94, we might here quote Virgil's "Pius Æneas . . . fama super æthera notus."

100. *Mercury, etc.*] May the god of cheats give thee the perfect gift of lying, for thou hast spoken well of fools at the expense of truth.

100. *leasing*] A.S. *leásung*, falsehood.

103. *much desires*] Sometimes aiming at brevity, and sometimes perhaps colloquially, Elizabethan writers (especially the dramatic) often omitted the relative pronoun if the sense remained clear. This grammatical point requires mention, because now and then we must refer to it as a clue to the F reading, as, for example, in line 118, below—"one of thy kin has." See also II. iv. 97, note, and Abbott, § 244.

106. *well attended*] Cf. I. iv. 36.

109, 110. *speaks . . . madman*] Cf. "I speak to thee plain soldier," *Henry V.* v. ii. 156.

Now you see, sir, how your fooling grows old, and people dislike it. 115

Clo. Thou hast spoke for us, madonna, as if thy eldest son should be a fool; whose skull Jove cram with brains! for here he comes, one of thy kin has a most weak *pia mater.*

Enter SIR TOBY BELCH.

Oli. By mine honour, half drunk. What is he at the gate, cousin? 120

Sir To. A gentleman.

Oli. A gentleman! What gentleman?

Sir. To. 'Tis a gentleman here,—a plague o' these pickle-herring! How now, sot! 125

114. *Now you see,*] F, *Now*, Rowe and others. 118. *for here he comes, one*] Malone, etc.; *for,—here he comes,—one* Camb. Edd. and most others. Some read *for here comes one.* For the F reading see note below. 119. pia mater] Pia-mater F. 120. *By . . . drunk*] F, An Aside, some edd. 121. *cousin?*] *Cosin* F, *Uncle* Rowe, etc. 124. *gentleman here,—*] *gentleman here* [hiccups] some edd. 125. *pickle-herring!*] Theobald, *pickle herring:* F, *pickle-herrings!* various edd.

118. *here . . . has*] F and Ff have "for heere he comes. One of thy kin has," etc. See also textual notes. It is best to regard "here he comes" as a parenthesis, and to connect "for" with "one of thy kin," as Wright suggests. Others (see note on line 103 above, and 152 below) regard "has" as equivalent to "who has."

119. pia mater] "The braine . . . is closed and conteined within two thinne skinnes, which be named the milde and harde mother; . . . The second web and skinne is called *Pia mater*, the meeke mother, that is set vnder the hard mother, and is nesher (*i.e.* more delicate) and softer than the hard mother, and compasseth the substance of the braine, and departeth asunder the foresayd cells. And the milde mother is not superfluous neither to much: for it harboureth and holdeth togethers the veines of the braine within. And keepeth and knitteth the braine togethers, that it flow not neither faile by ye fleeting and softnesse thereof. Also this milde mother helpeth and beclippeth the braine, and defendeth it from the harde mother. Also by veines that it hath, it nourisheth the braine, and by the organe and small veines that it conteineth, it sendeth spirit thereto," Batman, *Vppon Bartholome*, 1582; quoted by Furness. "Pia mater" occurs also in *Love's Labour's Lost* (IV. ii. 71) and *Troilus and Cressida* (II. i. 77); also in Bacon, Burton, *Autobiography of Lord Herbert of Cherbury*, etc. As to the origin of the phrase we may quote *Microcosmographia*, by Helkiah Crooke, 1615: "The Arabians called them (membranes of the brain) *Matres*, the Mothers, and so now they are commonly tearmed."

124. *a gentleman here*] Possibly "here" is a corruption of some stage-direction—"hiccoughs," for example. In any case the word implies that a fit of indigestion stopped Sir Toby at that point, and that the Clown incontinently laughed. The humour is kept up by the double meaning of "sot," *i.e.* fool and drunkard, and the Clown gently resents the charge of drunkenness laid against him by "a drunken man" (line 134).

125. *herring*] See textual notes, where some read "herrings!" but the F "herring" may be preferred as being a plural,

Clo. Good Sir Toby!

Oli. Cousin, cousin, how have you come so early by this lethargy?

Sir To. Lechery! I defy lechery. There's one at the gate. 130

Oli. Ay, marry; what is he?

Sir To. Let him be the devil, an he will, I care not: give me faith, say I. Well, it's all one. [*Exit.*

Oli. What's a drunken man like, fool?

Clo. Like a drowned man, a fool, and a madman: one 135 draught above heat makes him a fool, the second mads him, and a third drowns him.

Oli. Go thou and seek the crowner, and let him sit o' my coz; for he's in the third degree of drink, he's drowned: go, look after him. 140

Clo. He is but mad yet, madonna; and the fool shall look to the madman. [*Exit.*

Re-enter MALVOLIO.

Mal. Madam, yond young fellow swears he will speak

127. *Cousin*] *Uncle* Rowe, etc. 132. *an he*] *and he* F. 138. *crowner*] *Crowner* F, *coroner* Rowe, etc. 139. *coz*] *Cos* F, *Uncle* Rowe. 143. *yond*] F, *you*' Capell, *yond*' Collier.

like trout, salmon, and the rest; and cf. *King Lear*, III. vi. 33, "two white herring."

125. *set*] See note on line 124.

129–133.] "In spite of Sir Toby's drunken state, there is a thread of logical sequence in his befogged brain; 'defie' suggests the 'devil,' and the 'devil' suggests 'faith.' Toby's drunkenness is here a dramatic necessity. Maria has been sent to 'fetch him off,' and Malvolio to dismiss the Duke's messenger. Some time must be given to Malvolio's altercation with Viola at the gate; Sir Toby must obey the summons, but must not anticipate any portion of Malvolio's report. This is attained by representing him as so intoxicated that he can tell nothing," Furness.

133. *it's all one*] Cf. Bacon, *Promus*, Fol. 87, "All is one. *Contrariorum eadem est ratio.*"

136. *above heat*] Cf. "red-hot with drinking," *The Tempest*, IV. i. 171. Perhaps we may also cf. "a cup of hot wine, with not a drop of allaying Tiber in't," *Coriolanus*, II. i. 53. For "above heat" some emendations have been proposed, but I prefer this reading of the Folio, which appears to mean, not "above the normal heat of the body," but "above the invigorating warmth produced by moderate drinking." As to "drowns him," cf. "Who is but drunken when she seemeth drown'd," *Venus and Adonis*, 984.

138. *crowner*] For this form of "coroner," see *Hamlet*, V. i. 4, "The crowner hath sat on her." So Shakespeare sometimes uses "crownet" for "coronet." Cf. also, "There are crowners, whose dutie is to inquire of such as come to their death by violence," Harrison, *England*, II. iv. (*New Eng. Dict.*).

140. *go, look*] Theobald puts a comma between these words, but cf. "go hunt" in I. i. 16.

with you. I told him you were sick: he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep: he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? he's fortified against any denial.

Oli. Tell him he shall not speak with me.

Mal. Has been told so; and he says, he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

Oli. What kind o' man is he?

Mal. Why, of mankind.

Oli. What manner of man?

Mal. Of very ill manner: he'll speak with you, will you or no.

Oli. Of what personage and years is he?

Mal. Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple: 'tis with him

147. *foreknowledge*] *fore knowledge*; F *fore-knowledge* F 3, 4. 152. *Has*] Dyce and others; *Ha's* F, Ff; *He has* Pope, etc. 153. *and be*] F, *or be* Hanmer, etc. 154. *to*] F, *of* Knight and others. 157. *manner*] F; *manners* F 3, 4. 162. *peascod*] Rowe, *pescod* F. 163, 164. *him in*] F, Ff, etc.; *him e'en* Capell, etc.; *him* some edd.

152. *Has*] For the omission of "He," see textual notes. It is doubtful whether F omits or retains the pronoun in this case. See also note on v. 282, etc.

153. *sheriff's post*] Cf. "Their cheeks . . . blusht so sweetly after the colour of a newe Lord Mayor's postes, as if the pageant of their wedlocke holiday were hard at the doore," Nash's *Pierce Penilesse*, quoted by Halliwell. These posts "were only tokens of authority, to denote the residence of a magistrate" (Knight) or "whereon to put proclamations," etc. (Craig).

153, 154. *supporter*] support, prop.

156. *Why, of mankind*] Some doubt the propriety of Malvolio's quibbling; but as in his former speeches, so here, he speaks throughout like one "sick of self love."

162. *squash*] But in *A Midsummer-Night's Dream*, III. i. 190, we have "to Mistress Squash, your mother, and to Master Peascod, your father"; yet again, according to *The Winter's Tale* (I. ii. 160), the "squash" is the younger growth, the pea pod in its earlier state.

162. *peascod*] that is, pea husk or pod. We have the same "cod" in "codling" (in the next line)—literally a young husk or pod; cf. provincial English "codlings," green peas. Here "codling" stands for a young or unripe apple, and not as now for a particular kind of the fruit. According to Murray, this differentiation of meaning occurred about the beginning of the seventeenth century, the word being then applied to a variety of apple suitable to be cooked while still unripe.

163. *codling*] See former note.

in standing water, between boy and man. He is very well-favoured, and he speaks very shrewishly: one would think his mother's milk were scarce out of him. 165

Oli. Let him approach. Call in my gentlewoman.

Mal. Gentlewoman, my lady calls. [*Exit.*

Re-enter MARIA.

Oli. Give me my veil: come, throw it o'er my face. 170
We'll once more hear Orsino's embassy.

Enter VIOLA *and Attendants.*

Vio. The honourable lady of the house, which is she?

Oli. Speak to me; I shall answer for her. Your will?

Vio. Most radiant, exquisite, and unmatchable beauty, —I pray you, tell me if this be the lady of the 175 house, for I never saw her: I would be loath to cast away my speech; for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister 180 usage.

171. Enter Viola] Enter Uiolenta F (see note below). 174, 175. *beauty, —I*] Rowe, *beautie. I* F. 180. *comptible*] F, *prompt* Hanmer.

164. *in standing water*] in an intermediate state; in the condition of the tide at flood "that neither way inclines." Cf. *The Tempest*, II. i. 221–224, and *2 Henry IV.* II. iii. 64.

165. *shrewishly*] sharply; but perhaps with the further meaning "like a girl," which would suit the context. Cf. Sir Andrew's "fair shrew" in I. iii. 48.

171. Uiolenta] See textual notes. "This is the name of a character in *All's Well that Ends Well*, who does not, however, speak throughout the play. From the occurrence of the name here, together with 'Capilet,' both as the family name of Diana, in *All's Well*, and as the name of Sir Andrew Aguecheek's horse, Fleay (*Life, etc.*, p. 217) infers that *Twelfth Night* is later in date than *All's Well*. The fact may well be true; but it is not quite clear that a mere repetition of names can prove a sequence in time in favour either of one play or the other. We have no assurance that 'Violenta' occurred in Shakespeare's MS. It sounds suspiciously like 'Viola enter,' which the compositor misheard and transformed into its present shape, after having already carelessly set up 'Enter' before it." Furness.

175. *I pray you, etc.*] Note Viola's anxiety to make Olivia unveil; she has all the woman's curiosity to see the face of a possible rival; and cf. line 239 of this scene, "Good madam, let me see your face."

179. *con it*] learn by heart; formed from A.S. *cunnan*, to know.

180. *comptible*] Interpreted by the context, this word must mean "susceptible," "sensitive," "easy to call to account." Wright quotes a similar form but with different force, from Latimer, "We are comptable to God."

180. *sinister*] harsh, discourteous.

Oli. Whence came you, sir?

Vio. I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady 185 of the house, that I may proceed in my speech.

Oli. Are you a comedian?

Vio. No, my profound heart; and yet, by the very fangs of malice I swear I am not that I play. Are you the lady of the house? 190

Oli. If I do not usurp myself, I am.

Vio. Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission: I will on with my speech in your praise, and then show 195 you the heart of my message.

Oli. Come to what is important in 't: I forgive you the praise.

Vio. Alas! I took great pains to study it, and 'tis poetical. 200

Oli. It is the more like to be feigned: I pray you

189. *fangs*] Rowe ii., *pangs* Rowe i., *phangs* F.

185. *modest assurance*] some slight evidence. For "modest" in this sense of "moderate," cf. "with all modest haste," *King Lear*, II. iv. 25; though in *Hamlet* we have "moderate haste" (I. ii. 238). There seems to be nothing "transferred" in this epithet "modest."

187. *a comedian*] Explained partly by Viola's "I am not that I play" (line 189); but the word was not seldom an expression of contempt in those days. Cf., however, "A good comediante (of one that hath good grace in his speech)," *Promus*, Fol. 85; also "'tis poetical," lines 199, 200.

188. *my profound heart*] Viola recovers her "poetical" (line 200) style of speech, and, as it would seem, pays a bantering compliment to Olivia's penetration.

188, 189. *by the very fangs of malice*] in defiance of the most malicious interpretation. Cf. "on the vouch of very malice itself," *Othello*, II. i. 170.

192. *you do usurp yourself, etc.*] "If you are the lady of the house, you usurp the place of Orsino, who is the rightful lord of it; for what is yours, etc." For the sentiment, see I. v. 249–251 (and note), "Nature's . . . copy"; and cf. *Sonnet*, iv. 2–6, "Nature's bequest . . . The bounteous largess given thee to give." To this we may add the remark of Furness: "In thus earnestly pleading Orsino's cause, Viola was here, I think, for a moment betrayed into seriousness. She instantly sees, however, that this tone is premature, and apologises, 'But this is *from* my commission.' Her bearing is forced and unnatural, even flippant, until Maria has retired, then it becomes serious, and every word comes from her heart."

194. *from*] apart or away from; cf. "Write from it," v. 328.

197, 198. *I forgive you the praise*] Cf. Tennyson's, "I forgive you all the praise, Musty Christopher."

201. *It is . . . feigned*] So in *As You Like It*, III. iii. 20, "The truest

keep it in. I heard you were saucy at my gates,
and allowed your approach, rather to wonder at
you than to hear you. If you be not mad,
be gone; if you have reason, be brief: 'tis not 205
that time of moon with me to make one in so
skipping a dialogue.

Mar. Will you hoist sail, sir? here lies your way.

Vio. No, good swabber; I am to hull here a little
longer. Some mollification for your giant, sweet 210
lady.

Oli. Tell me your mind.

204. *not mad*] F, *mad* Mason and others, *but mad* some edd. 206. *of moon*] *of Moone* F, *of the moon* Pope and others. 210. *mollification for . . . giant* F, *modification of . . . tyrant* Gould. 212, 213. *Tell me your mind, I am a messenger* F; see note below.

poetry is the most feigning"; so also in Bacon, "poesy feigneth acts and events greater and more heroical," "poesy feigns them more just." See also the author's *Handbook to Shakespeare*, chapter iv., and his Introduction to *The Tempest* in this series, pp. lix, lx, and lxviii–lxx; also note on I. i. 14.

204. *If you be not mad*] On the score of rhythm, and the second "not" in "'tis not that time of moon," we should be disposed to omit this first "not," and read, "If you be mad." But the sense appears to be, "If you are not quite mad, begone; this playing of your part as you call it, is next door to nonsense; if you can drop such folly and speak reasonably, I may be disposed to listen to you."

206. *that time of moon*] Cf. "these dangerous unsafe lunes in the king," *The Winter's Tale*, II. ii. 30. The full moon was supposed to affect lunatics. "The moone when he is in the second signe after the ascendent, betokeneth discomfort, wo, sorrow . . . Also in the fourth signe, and in the sixt, and in the eight, he betokeneth wrath, anguish . . ." From Batman, *Vppon Bartholome*, quoted by Furness.

207. *skipping*] flighty, flippant, incoherent. Cf. "Allay with some cold drops of modesty Thy skipping spirit," *Merchant of Venice*, II. ii. 196.

209. *swabber*] a nautical retort following on Maria's "hoist sail" (line 208), and to be further followed by the nautical "hull" in this line. It was the swabber's business to see that the decks were kept clean, a swab or long mop being used for the purpose. ("The swabber is to wash and keep cleane the ships and the maps," *An Accidence for Yong Seamen*, by Captaine J. Smith, 1626; quoted by Craig.) The word occurs also in *The Tempest* (II. ii. 48).

209. *to hull*] "To float or be driven by the force of the wind or current on the hull alone; to drift to the wind with sails furled," Murray, *New Eng. Dict.* Cf. also Sidney's *Arcadia* (ed. 1598), p. 4, "A ship, or rather the carkas of the ship, or rather some few bones of the carkas, hulling there, part broken, part burned, part drowned" (quoted by Wight). Also *Henry VIII.* II. iv. 199, "Thus hulling in The wild sea of my conscience." Craig also compares, "We were constrained to lie at hull all night, five leagues from shore," John Davis, *Voyages* (Markham's *Hakluyt*, p. 20).

210. *Some mollification, etc.*] "I was obliged to quiet this little waiting woman; she was saucy." But others would interpret, "Pray pacify your giant, etc."

210. *your giant*] in two senses; ironically, for Maria was "the little villain" (II. v. 14); and with a further reference to the fact that ladies, in old romances, were often attended by giants.

212. Oli. *Tell me your mind*] See

Vio. I am a messenger.

Oli. Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your 215
office.

Vio. It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold the olive in my hand; my words are as full of peace as matter. 220

Oli. Yet you began rudely. What are you? what would you?

Vio. The rudeness that hath appeared in me have I learned from my entertainment. What I am, and what I would, are as secret as maidenhead; 225
to your ears, divinity; to any other's, profanation.

Oli. Give us the place alone: we will hear this divinity. [*Exeunt Maria and Attendants.*
Now, sir; what is your text?

Vio. Most sweet lady,— 230

Oli. A comfortable doctrine, and much may be said of it. Where lies your text?

Vio. In Orsino's bosom.

Oli. In his bosom! In what chapter of his bosom?

Vio. To answer by the method, in the first of his 235
heart.

226. *other's*] Pope, etc., *others* F. 232. *your*] F; *the* Rowe, Pope, Hanmer.

textual notes. By many edd. these words are given to Olivia; and they certainly prepare the way for her next speech, "Sure, you," etc., while Viola's reply, "I am a messenger," is an element in the "fearful courtesy" of line 215. Altogether I am inclined to doubt the F arrangement, and would prefer the above emendation.

215. *courtesy*] ceremony, preliminary flourishes.

215. *fearful*] in two senses, (1) full of hesitation, (2) so very imposing.

216. *office*] what you were commissioned to say.

217. *alone*] is adjective rather than adverb, and qualifies the emphatic word in the sentence, viz. the "you" inside the "your." The possessive case had not then been differentiated into a demonstrative adjective. See I. iv. 11, note.

217. *overture*] proclamation, declaration, prelude.

218. *taxation*] order for payment of.

226. *to your ears . . . profanation*] an example of Shakespeare's perfectness of rhythm, and thought, and antithetical phrasing.

231. *comfortable*] in the earlier sense, especially the religious; cf. Juliet's "comfortable friar"; also, "Speak comfortable words," *Richard II.* II. ii. 76, and "Speak ye comfortably to Jerusalem," Isaiah xl. 2.

235. *by the method*] in language that carries on your metaphor.

Oli. O! I have read it: it is heresy. Have you no more to say?

Vio. Good madam, let me see your face.

Oli. Have you any commission from your lord to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. Look you, sir; such a one I was this present: is't not well done? [*Unveiling.*

Vio. Excellently done, if God did all.

Oli. 'Tis in grain, sir; 'twill endure wind and weather.

Vio. 'Tis beauty truly blent, whose red and white

243, 244. *such a one I was this present*:] F, *such a one I wear this present*: Warburton, etc., *such as once I was, this presents*; Mason, etc. Among other emendations are *such a one as I was this present: such a one as I was, this presents; such a one I was as this presents; such a one, I, as this presents; such a one I'm, as this presents.*

237. *it is heresy*] with some reference to the "doctrine" of line 231. The metaphors "text," "doctrine," "chapter," and the rest follow on Viola's mention of "divinity."

239. *Good . . . face*] An excellent touch, this; see note on line 175.

243, 244. *such . . . present*] This F reading must still leave room for conjecture. From explanations of editors I should select the following by Furness: "I think her words are an attempt to be jocular to hide the embarrassment caused by removing her veil to allow an exceeding handsome young man to gaze on her face, and she says in effect, 'Such a one I was an instant ago,' before she removed her veil, and, of course, such she still remains." Or the passage may mean, "This is how I looked, this was the picture—a short time ago, before I put on my veil to receive you"; but "this present" as used by Shakespeare, implies something more momentary. Deighton says, "It is probably nothing more than an affectation by Olivia of legal preciseness: this is what I was just now, though hidden by my veil; different from what you saw me, but not changed." It is evident that Olivia employs some verbal quibble or phrase that may cover her embarrassment, but the point of quibble or phrase is not so evident. For other suggestions, see textual notes.

245. *if God did all*] Apart from the testimony of other Elizabethan authorities, Shakespeare has a good deal to say on the painting of the face, as practised by the ladies of his time—"let her paint an inch thick, to this favour she must come" (*Hamlet*, v. i. 213), etc. etc.; and we have in Viola's words of "graceful impudence," a suggestion of some such artificial aid to beauty; but the suggestion is made not in earnest, but rather conventionally in part and in part by way of banter. Indeed her words amount to this, "Your face is so perfect that one must be pardoned for a hasty suspicion of some external embellishments."

246. *'Tis in grain*] Olivia herself has no doubt that painting of the face was the main point of Viola's *inuendo*. "Its colour," she replies, "is 'fast'; it has been dyed by nature in the raw material; there has been no after smearing with a brush." "In grain" is an expression of involved origin, and means, mostly, "dyed with a fast colour." Cf. *Comedy of Errors*, III. ii. 107–109. Craig compares Chapman, *The Widow's Tears*, I. i., "*Cynthia* . . . the weather has nothing changed the grain of your complexion. *Tha.* A firm proof 'tis in grain, and so not for all complexions."

247. *red and white*] Cf. "damask" in II. iv. 113, and note.

Nature's own sweet and cunning hand laid on:
Lady, you are the cruell'st she alive,
If you will lead these graces to the grave 250
And leave the world no copy.

Oli. O! sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labelled to my will; as, *Item*, Two lips indifferent red; 255 *Item*, Two grey eyes with lids to them; *Item*, One neck, one chin, and so forth. Were you sent hither to praise me?

Vio. I see you what you are: you are too proud;
But, if you were the devil, you are fair. 260
My lord and master loves you: O! such love
Could be but recompens'd, though you were crown'd
The nonpareil of beauty.

Oli. How does he love me?

Vio. With adorations, fertile tears,

253. *divers*] F, *'diverse* Theobald and others; *it shall be*] F, *I shall be* Hanmer. 258. *praise*] F, *'praise* Malone and others. 264. *adorations, fertile*] F, Ff, Rowe, etc.; *adoration's fertile* Hanmer and others; *adorations, with fertile* Pope, etc.; *faithful adoration's fertile tears* Joicey.

249. *she*] Pronouns are often thus used by Shakespeare as common nouns; cf. "The fair, the chaste, the inexpressive she," *As You Like It*, III. ii. 11.

250, 251. *If you . . . copy*] See note on line 192, and cf. the sentiments in *Sonnets*, i. to xvii. These sentiments, which occur often in Shakespeare, and are found in other writers, may perhaps be traced to the Greek Epigrams—*καὶ τινα κόσμῳ δὸς βροτὸν ἀντὶ σέθεν* (Paulus Silentiarius). See also *Romeo and Juliet*, I. i. 255 *sqq.* For "to the grave," cf. "by the grave and thee," *Sonnet*, i. 14, and "be tomb'd with thee," *Sonnet*, iv. 13.

252. *O! sir, etc.*] With bantering prose Olivia thus parries Viola's verse of embarrassing compliment.

253. *schedules*] lists, inventories. Probably suggested by "copy" in line 251.

254. *utensil*] Cf. "He has brave utensils," *The Tempest*, III. ii. 104.

254. *labelled*] appended, added as a codicil; with a further suggestion of a leaf added by an appending seal.

255. *indifferent*] fairly, tolerably. So we had "indifferent well" in I. iii. 136.

256. *grey eyes*] Probably light blue. See Dowden's note on "Thisbe, a grey eye or so," *Romeo and Juliet*, II. iv. 45 (The Arden Shakespeare).

258. *praise*] probably in two senses, "praise" and "appraise."

259. *I see you what you are*] See note on I. ii. 52.

262. *Could be but recompens'd*] Again, in two senses probably—(1) would not be more than duly requited; (2) could not fail to be requited.

264.] In this line we are tempted to supply "with" after "adorations," and thus make the process of enumeration (in the two lines 264, 265) uniform throughout. But the metrical structure need not be regarded as defective though "with" be omitted; the actor merely dwells longer on "adorations," and then pauses slightly before he completes the line.

264. *fertile*] Cf. *Hamlet*, I. ii. 80, "No, nor the fruitful river in the eye."

With groans that thunder love, with sighs of fire. 265

Oli. Your lord does know my mind; I cannot love him:
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulg'd, free, learn'd, and valiant;
And in dimension and the shape of nature 270
A gracious person; but yet I cannot love him:
He might have took his answer long ago.

Vio. If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense; 275
I would not understand it.

Oli. Why, what would you?

Vio. Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love,
And sing them loud even in the dead of night; 280
Holla your name to the reverberate hills,

270. *the shape*] F; *shape* F 3, 4. 271. *but yet*] F, *yet* Pope, etc. 276. *Why*] omitted Hanmer; *you?*] F; *you doe?* F 3, 4, Rowe, etc. 281. *Holla*] Malone, etc.; *Halloo* Camb. Edd., etc.; *Hallow* F; *Hollaw* F 2; *Hollow* F 3, 4, Rowe; *reverberate*] F; *reverberant* Theobald, Hanmer, Johnson.

265. *thunder . . . fire*] The hyperbole, apparently, is derived from a thunderstorm.

267–269. *Yet I suppose, etc.*] Olivia's estimate is under three heads—(1) her own opinion, (2) the opinion of the world at large, (3) his personal appearance. Therefore we paraphrase (2), "in voices . . . valiant," as follows: "The world speaks well of him, extols his 'free disposition' ('liberiores,' line 94, note), his learning, his valour." For "voices," cf. "And buy men's voices to commend our deeds," *Julius Cæsar*, II. i. 146.

270. *dimension*] stature, bodily proportions, person. Cf. "But am in that dimension grossly clad" in V. 239.

271. *gracious*] Cf. *King John*, III. iv. 81, "There was not such a gracious creature born."

272. *took*] See notes on I. iv. 20 and V. 261.

273. *in my master's flame*] with my master's passion. Here "in" has one of the forces of the French "en."

274. *deadly life*] existence doomed to die of its love. Some would read "love" for "life," but to no advantage.

277. *willow cabin*] an arbour, surely, formed by the boughs of the "weeping willow." See Hart's note on "all a green willow," *Othello*, IV. iii. 42 (Arden edition).

278. *my soul*] *i.e.* Olivia.

279. *cantons*] The only instance in Shakespeare. Due perhaps to a confusion between the Italian *canto*, song, *canzone*, song, and *cantone*, corner. The same form of word occurs in the anonymous *Zepheria* of 1594, in *The London Prodigal*, 1605, in Heywood's Preface to *Britayne's Troy*, 1609. For the form *canzon*, see Lodge, *Euphues Golden Legacie*, 1590, "My canzon was written in no such humour."

281. *reverberate*] "re-echoing" probably. Suffixes, especially the participial, had often a doubtful force in these days; *-ate* is sometimes a Latin representative of our *-ated* (*i.e.* -at-ed), where we repeat the Latin suffix; again, it may stand, as it seems, for the active *-ant* or *-ating*. In this instance "re-

And make the babbling gossip of the air
Cry out "Olivia!" O! you should not rest
Between the elements of air and earth,
But you should pity me. 285

Oli. You might do much. What is your parentage?

Vio. Above my fortunes, yet my state is well:
I am a gentleman.

Oli. Get you to your lord:
I cannot love him. Let him send no more,
Unless, perchance, you come to me again, 290
To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.

Vio. I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love, 295
And let your fervour, like my master's, be
Plac'd in contempt! Farewell, fair cruelty. [*Exit.*

Oli. "What is your parentage?"
"Above my fortunes, yet my state is well:
I am a gentleman." I 'll be sworn thou art: 300
Thy tongue, thy face, thy limbs, actions, and spirit,
Do give thee five-fold blazon. Not too fast: soft! soft!—

293. *no fee'd post*] Theobald, etc., *no feede poast* F. 302. *soft! soft!*] F; *soft;* Capell; separate line Dyce and others.

verberate" is active or passive; if passive it means, "made to reverberate." We may first cf. Bacon, "Both audibles and visibles will be reverberate," *Naturall Historie*, § 261; here the word is passive. But it is used actively in the following, "Which skill, Pythagores First taught to men by a reverberate glass," Jonson, *Masque of Blackness*, 1605; see also notes on I. iv. 22, II. i. 27, III. iv. 84, 376.

282. *the babbling gossip of the air*] This may be the echo (of the line preceding), or "the airy tongues that syllable men's names," or "the listening air" of *Pericles*, I. ii. 87; Mr. Churton Collins quotes Sophocles (*Philoctetes*, 187, 188), ἀθυρόστομος (for ἀθυρόγλωσσος) ἀχώ.

293. *fee'd post*] hired or paid messenger.

295. *his*] that man's. For the old substantival force of the possessive, see note on I. iv. 11.

300. *thou art*] In this change from "you" to "thou," Furness discovers the dawn of love.

301. *Thy tongue . . . spirit*] Note the climax.

302. *five-fold*] the five items in the climax of the preceding line.

302. *blazon*] (1) a buckler or shield, (2) a shield with armorial bearings, (3) armorial bearings, (4) heraldic proclamation or description of armorial bearings, (5) record or description of any kind. Here the five items of the climax in line 301 may be regarded as constituting (3), (4), and (5) of the above; *i.e.* "serve as your coat of arms, and testify to your nobility."

302. *soft! soft!*] These two monosyllables, or "How now!" in 303, may form a separate line.

Unless the master were the man. How now!
Even so quickly may one catch the plague?
Methinks I feel this youth's perfections 305
With an invisible and subtle stealth
To creep in at mine eyes. Well, let it be.
What, ho! Malvolio!

Re-enter MALVOLIO.

Mal. Here, madam, at your service.
Oli. Run after that same peevish messenger,
The county's man: he left this ring behind him, 310
Would I or not: tell him I'll none of it.
Desire him not to flatter with his lord,

303. *master were the man*] F, *man the master were* (ending lines 303-305, *fast . . . were . . . catch . . . perfections*) Hanmer. 307. *it be.*] F, *it be*— Rowe, etc. 308. *ho*] Theobald, *hoa* F; *Malvolio!*] Theobald, etc., *Maluolio.* F. 310. *county's*] Capell, etc., *countes* F, *Counts* Ff, *Duke's* Rowe, etc., *Count his* Keightley; *left*] F, *left here* Hanmer.

303. *Unless the master were the man*] admits of more than one interpretation; as so often in Shakespeare, alliteration is a kind of provisional language which does no more than delightfully suggest —and, it may be, perplex; such, moreover, is the great mass of poetry itself. The sentence may mean, "Unless Orsino were equally attractive," or, "Unless the man were the master"; *i.e.* "could change places, and Viola possessed Orsino's wealth and dignity"; or, "Unless the man loved me as the master does." But again it is an impression that the words give off rather than articulate thought; and sometimes the impression is destroyed if we attempt to reduce it to anything more definite.

304. *the plague?*] of love, forsooth?

305. *perfections*] See note on I. i. 36.

306, 307. *With an . . . at mine eyes*] In Shakespeare's earlier philosophy of love this is an important element; cf. "It is engendered in the eyes, With gazing fed" (*Merchant of Venice*, III. ii. 67, 68; cf. also *Love's Labour's Lost*, IV. iii. 327-333, V. ii. 772, 773; *The Tempest*, I. ii. 440, etc. etc.). The germ of this doctrine may be found in Heraclitus; but from many similar expressions in the Greek we will select Plato's δεξάμενος γὰρ τοῦ κάλλους τὴν ἀποῤῥοὴν διὰ τῶν ὀμμάτων (*Phædrus*, 251). The following occur in other writers:—"Humant de plus en plus le venin d'amour par les yeux . . . la maladie contagieuse qui prent par les yeux, et va poser son siège au cœur," Belleforest (Appendix I. p. 187). "Her seeming there issued an unwonted sweetness from his fair eyes," Bandello (Appendix I. pp. 184 and 187); cf. also Bacon, *Essay*, "On Love," lines 21-24, and "Envy," 5, 6; see also the author's *Handbook to Shakespeare*, chapter vii.

307. *To creep*] Abbott, § 349.

309. *peevish*] Probably "churlish," "saucy" (see II. ii. 13). But whatever its meaning, this word is evidently used by Olivia to disguise any suspicion that she takes an undue interest in the "messenger." For Malvolio, who is a "churlish messenger" (II. ii. 24), it is evidently a sufficient blind, as we may judge by his manner of repeating the word in II. ii. 14.

310. *county's*] count's; the *y* stands for the *e* of the O. French *conte*. See also textual notes.

312. *flatter with*] This is paraphrased by "nor hold him up with hopes" in the following line.

Nor hold him up with hopes: I am not for him.
If that the youth will come this way to-morrow,
I 'll give him reasons for 't. Hie thee, Malvolio. 315
Mal. Madam, I will. [*Exit.*
Oli. I do I know not what, and fear to find
Mine eye too great a flatterer for my mind.
Fate, show thy force: ourselves we do not owe;
What is decreed must be, and be this so. [*Exit.* 320

ACT II

SCENE I.—*The Sea-coast.*

Enter ANTONIO *and* SEBASTIAN.

Ant. Will you stay no longer? nor will you not that
I go with you?
Seb. By your patience, no. My stars shine darkly
over me; the malignancy of my fate might,
perhaps, distemper yours; therefore I shall crave 5
of you your leave that I may bear my evils alone.
It were a bad recompense for your love, to lay
any of them on you.
Ant. Let me yet know of you whither you are bound.

The Sea-coast Capell; The street Rowe. 5. *I shall*] F, *I* Rowe, etc.

314. *If that*] See note on I. ii. 47.

318. *Mine . . . mind*] "My mind will be unable to resist the too favourable impression which my eyes have received," Wright. In other words, "I fear my inclinations will get the better of my judgment."

319. *Fate . . . owe*] I must submit to Destiny; we are not masters of ourselves.

319. *owe*] possess—the earlier sense of the word; "own" is a derivative.

Act II. Scene I.

Scene I.] Arranged as Scene ii. of Act III. in Irving's acting version.

3. *By your patience*] If I am not asking too great a favour. "Your leave," three lines below, is the ordinary and lighter phrase of apology, "If you will allow me."

4. *malignancy*] malevolence; an astrological term.

5. *distemper*] disorder, disturb; often used by Shakespeare with some of its original force. Cf. "distemperature" in *Midsummer-Night's Dream*, II. i. 107; and see note on "anger so distemper'd," *The Tempest* (IV. i. 145), in this series of Shakespeare's plays. Possibly, also, the word has some astrological force.

9. *bound*] Appropriate enough as spoken by a sea captain.

Seb. No, sooth, sir: my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of Messaline, whom I know you have heard of. He left behind him myself and a sister, both born in an hour: if the heavens had been pleased, would we had so ended! but you, sir, altered that; for some hour before you took me from the breach of the sea was my sister drowned.

10. *sooth*] F, *in sooth* Johnson, etc., *'sooth* Capell, etc. 16. *Roderigo*] *Rodorigo* F. 17. *Messaline*] F, *Mettaline* Knight. 19. *an hour*] F; *one hour* F 3, 4, Rowe, etc. 21. *hour*] *houre* F; *houres* F 3; *hours* F 4, Rowe, etc. 22. *breach*] F, *beech* Grey.

10. *No, sooth, etc.*] A "chorus" speech, for instruction of audience.

10. *sooth*] short for "in sooth"—in truth. A.S. *sod*, true.

10, 11. *my determinate voyage is mere extravagancy*] my destination, if I have any, is to wander about. The speaker employs another sea phrase (cf. "bound" in line 9).

10. *determinate*] In Latin sense as in *Sonnet*, lxxxvii. 4, "My bonds in thee are all determinate."

11. *extravagancy*] This word does not occur elsewhere in Shakespeare; but the adjective in the corresponding Latin sense is found in *Hamlet*, I. i. 154, "The extravagant and erring spirit"; and in *Othello*, I. i. 137, "An extravagant and wheeling stranger Of here and everywhere." For words, especially Latin, in the earlier sense, see note on II. v. 140.

12. *touch*] delicate sense. Cf. "No touch of bashfulness," *Midsummer-Night's Dream*, III. ii. 286.

13, 14. *it charges me*] I am bound.

14. *express*] reveal. Cf. "My maisters, let us cutte his throte, For feare we be expreste," Kendall's *Flowers of Epigrammes*, 1577; quoted by Halliwell.

16. *which I called Roderigo*] although up to the present I have called myself Roderigo. For some apparent discrepancies in the play, see Introduction, p. xxx. To this we may add the remark of R. G. White: "Why, does not appear. It would seem that there must be an allusion to some story or play of which we know nothing. Indeed the whole of this scene has the air of one worked up out of another, particularly in the Captain's speeches, which contain matter superfluous and foreign to the interest of the play as we have it."

17. *Messaline*] A name probably invented by Shakespeare, though Hanmer would read "Metelin," the modern form of Mitylene.

19. *an hour*] one hour; "a" or "an" (a form of "one") keep this sense mostly when after a preposition; cf. "at a birth."

21. *some hour*] about an hour. For this use of the word see Abbott, § 21.

22. *breach*] *i.e.* breaking; where the waves break; the surf; cf. "And spite of all the rupture of the sea," *Pericles*, II. i. 161. Mr. Craig quotes Smith, *Seaman's Grammar*, "Shoule, a ledge of rockes, a breach"; also Hakluyt (ed. Markham, p. 118, *Davis Voyage*), "there arose such a sudden storm that our ship did drive over a breach, and our boate sank"; and, from the same, p. 114, "the seas such and so lofty

Ant. Alas the day!

Seb. A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful: but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her: she bore a mind that envy could not but call fair. She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more.

Ant. Pardon me, sir, your bad entertainment.

Seb. O good Antonio! forgive me your trouble.

Ant. If you will not murder me for my love, let me be your servant.

Seb. If you will not undo what you have done, that is, kill him whom you have recovered, desire it not. Fare ye well at once: my bosom is full of kindness; and I am yet so near the manners of my mother, that upon the least occasion more mine eyes will tell tales of me. I am bound to the Count Orsino's court: farewell. [*Exit.*

Ant. The gentleness of all the gods go with thee.
I have many enemies in Orsino's court,

25. *though*] F, *who, tho'* Hanmer. 27. *such*] F, *much* Cartwright. 28. *overfar*] Johnson, *over-farre* F. 35. *murder*] *murther* F. 42. *Count*] F, *Duke* Rowe, etc. 45. *many*] F; *made* F 3, 4, Rowe, etc.

with continual breach." The word occurs frequently in Hakluyt. Possibly we may compare *Henry V.* I. ii. 149.

27, 28. *though I could not . . . believe that*] though for modesty's sake I could not express such excessive admiration, nor go very far towards believing their description. "Estimable wonder" probably means "wonder of appreciation," or, "wondering or admiring appreciation," "admiration that estimates so highly," "fall in with the popular estimate of wonder." The suffix in "estimable" has almost a causal force, or is passive for active ("estimating"). See notes on I. iv. 22, I. v. 281, and III. iv. 376.

30. *drowned already*] With this we may compare the well-known conceit in *Hamlet*, IV. vii. 186, 187, "Too much of water hast thou, poor Ophelia, And therefore I forbid my tears"; and we may add that the conceit in one form or another occurs elsewhere in Shakespeare, and in Elizabethan literature generally.

34. *your trouble*] the trouble I have caused you (caused to you by me). See note on I. iv. 11.

35. *murder me for my love*] I love you so much that if you do not allow me to serve you, I must die. We have a parallel thought in the next speech.

40. *kindness*] tenderness.

40. *yet*] still; the loss of his sister is so recent.

41. *mother*] Cf. *Henry V.* IV. vi. 31, 32, "And all my mother came into mine eyes And gave me up to tears."

42. *bound*] See lines 9, 10, notes.

44. *gentleness*] kindness, good will.

45. *I have many enemies*] See III. iii. 25, 35–37.

Else would I very shortly see thee there;
But, come what may, I do adore thee so,
That danger shall seem sport, and I will go.

[*Exit.*

SCENE II.—*A Street.*

Enter VIOLA; MALVOLIO *following.*

Mal. Were not you even now with the Countess Olivia?

Vio. Even now, sir; on a moderate pace I have since arrived but hither.

Mal. She returns this ring to you, sir: you might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him. And one thing more; that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so. 5 10

Vio. She took the ring of me; I 'll none of it.

5. *you, sir: you*] Rowe, *you (sir) you* F. 8, 9. *she . . . him*] F, *she is not for him* K. Elze. 13. *the ring of me; I'll*] Steevens, etc., *the Ring of me, Ile* F; other conjectures are, *the ring of me! I'll, the ring of me!—I'll.* More interesting are, *not the ring of me; I'll* Keightley; *No ring of me;—I'll* Malone, Dyce, etc.

5. *to you, sir:*] For the F reading, see textual notes. Hanmer would here insert "for being your Lord's she'll none of it"; and K. Elze suggests "she will none of your lord's ring"; and we note that Malvolio changes (lines 7–9) Olivia's injunction "tell him I'll none of it" to "she adds . . . she will none of him." But see note on line 13, "She took . . . it."

6. *to have taken*] by having taken; a gerundial construction.

10. *hardy*] audacious; not again exactly in this sense in Shakespeare; but cf. "daring-hardy" in *Richard II.* I. iii. 43; also, "How art thou so hardy to do this outrage in my presence?" and again, "Have ye ben so hardy to make strife betwene the husbande and the wyfe?" *Hystory of Helyas Knight of the Swanne* (Pickering, 1827, pp. 63 and 68), quoted by Mr. Craig.

11. *this*] this (ring back), probably.

12. *so*] And this may be explained by the word "so" repeated in line 15; therefore we may understand that as Malvolio pronounces the words "Receive it so," he throws the ring on the ground.

13. *She took the ring of me*] That Viola already guesses the truth is evident from her soliloquy, which begins with line 18; she has also with quick intuition formed an estimate of the "churlish messenger" and of the situation generally; and with the same prompt intuition she dissembles, and shields whatever weakness of her sex may have been left exposed by Olivia's action.

Mal. Come, sir, you peevishly threw it to her; and
her will is it should be so returned: if it be worth 15
stooping for, there it lies in your eye; if not, be
it his that finds it. [*Exit.*

Vio. I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed so much, 20
That sure methought her eyes had lost her tongue,
For she did speak in starts distractedly.
She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring! why, he sent her none. 25
I am the man: if it be so, as 'tis,
Poor lady, she were better love a dream.
Disguise, I see thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false 30
In women's waxen hearts to set their forms!

21. *That*] F; *That, as* Dyce, etc.; *That sure* Ff, etc. 26. *man . . . 'tis,*] *man, if it be so, as tis,* F; *man—If it be so as 'tis,* Rowe, Pope; *man—If it be so,* (*as 'tis,*) Theobald, etc.; *man, if it be so; as 'tis,* Hanmer. 30. *proper-false*] Malone and others, *proper false* F.

16. *in your eye*] in your sight. Cf. "we shall express our duty in his eye," *Hamlet*, IV. iv. 6.

19. *have not charm'd*] A negative was often used after a verb of negation. Cf. *Richard III.* I. iii. 90, "you may deny that you are not the cause."

21.] The metre of this line is doubtfully restored by the "That sure" of Ff, and more doubtfully by the "That, as" of Dyce and others (see textual notes). More likely, as so often, Shakespeare speaks the line to himself as some good actor might, who fills up the rhythm with appropriate emphasis and gesture.

21. *her eyes . . . tongue*] her eyes observed me with such an intent and passionate gaze that they caused her to lose control of her tongue.

24. *Invites . . . messenger*] Has devised a plan of inviting me, through this messenger, to visit her again.

27. *she were better*] For the construction, see note on I. v. 31, 32.

29. *pregnant enemy*] This may be Satan, or any designing foe. "Pregnant" in the sense of (1) "resourceful, ever ready with his wiles," and (2) (but less obviously) "watching whom he may devour." For "pregnant" in this sense, cf. *Measure for Measure*, "Our city's institutions, and the terms For common justice, you're as pregnant In As art and practice hath enriched any That we remember" (I. i. 11–14).

30. *proper-false*] men who are at once handsome and deceitful. Cf. III. iv. 382 in this play, where the combination "beauteous-evil" is precisely similar to this one of "proper-false."

31. *waxen . . . set their forms*] stamp their image. Cf. "For men have marble, women waxen minds," *Lucrece*, 1240. The figure from impressions in wax, which occurs in Lyly's *Euphues*, the *Adagia* of Erasmus, and elsewhere, is frequent in Shakespeare.

Alas! our frailty is the cause, not we,
For such as we are made of, such we be.
How will this fadge? My master loves her dearly;
And I, poor monster, fond as much on him; 35
And she, mistaken, seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love;
As I am woman,—now alas the day!—
What thriftless sighs shall poor Olivia breathe! 40
O time! thou must untangle this, not I;
It is too hard a knot for me to untie. [*Exit.*

33. *made of, such*] Tyrwhitt, *made, if such* F, *made, ev'n such* Hanmer and others. 35. *monster*] F, *minister* Hanmer. 37. *man*] F; *a man* F 3, 4, Rowe. 39. *woman*] F, *a woman* Rowe. 42. *to untie*] *t'vnty* F.

32. *frailty*] As "waxen minds" of *Lucrece* is repeated in "waxen hearts" of line 31, so we may compare this "frailty" with Hamlet's "frailty, thy name is woman."

33. *For such . . . we be*] Tyrwhitt changed the F "if" to "of," and almost certainly rectified the text. The line is doggrel; such doggrel as often occurs in the couplets wherewith the poet closes a speech or a scene (cf. lines 41 and 42, and see note on I. i. 7, 8), yet such as is not unknown elsewhere in the plays. Beyond redundancy, there is nothing difficult in the meaning of the line.

34. *fadge*] turn out (Skeat connects with A.S. *faegian*, to fit). The word seems to have come into use late in the sixteenth century. The following is worth repeating: "*Andar 'a vanga*, to fadge, to prosper with, to go as one would have it," Florio, *A Worlde of Wordes*, 1598.

35. *monster*] The "monster" was mostly something abnormal from the human—"There any monster will make a man," said Trinculo; "Abortive, monstrous, or *unkindly mixed*," said Milton. So Viola, as she explains in the immediate context, is a monster, being both man and woman.

35. *fond*] used as a verb; "dote on" (as in next line). Cf. "Whilst thou . . . did fonde on Phyllis," Turberville, *Ovid's Epistles*, 1567.

37. *What will become of this?*] "of this" may stand for "in consequence of this," or we may compare the French idiom with *devenir*.

38. *My . . . love*] In my character as a man I lose all chance of winning my master's love. This interpretation seems the only one possible, because the lines, 37 with 38 and 39 with 40, are the counterparts of lines 35 and 36; thus: (line 35) I love my master, (line 36) Olivia loves me; and what will be the result of this complication? (37 and 38) As I am a man, I cannot gain his love; (39, 40) As I am a woman, she must love me in vain.

SCENE III.—*A Room in Olivia's House.*

Enter SIR TOBY BELCH *and* SIR ANDREW AGUECHEEK.

Sir To. Approach, Sir Andrew: not to be a-bed after midnight is to be up betimes; and *diluculo surgere*, thou knowest,—

Sir And. Nay, by my troth, I know not; but I know, to be up late is to be up late. 5

Sir To. A false conclusion: I hate it as an unfilled can. To be up after midnight and to go to bed then, is early; so that to go to bed after midnight is to go to bed betimes. Does not our life consist of the four elements? 10

Sir And. Faith, so they say; but I think it rather consists of eating and drinking.

Sir To. Thou 'rt a scholar; let us therefore eat and drink. Marian, I say! a stoup of wine!

Enter Clown.

Sir And. Here comes the fool, i' faith. 15

Clo. How now, my hearts! Did you never see the picture of "we three"?

Scene III.] F, *Scene I.* Spedding. (See Introduction, p. xxxii.) 2. diluculo] Diluculo Rowe, etc., Deliculo F, Diliculo Ff. 9. *life*] Rowe, etc., *lives* F. 14. *stoup*] *stoope* F.

1. *not to be, etc.*] For the conceit, cf. *Cymbeline*, II. iii. 38, 39, and *Romeo and Juliet*, III. iv. 35.

2, 3. diluculo surgere] The words "thou knowest," which follow, seem to imply "Everyone knows this adage in Lilly's Grammar"; and we may thus interpret, in spite of the fact that Sir Andrew (to the amusement of the audience) "knows not"; and we may add Sir Toby's irony in line 13: "Thou 'rt a scholar." The adage in full—*Diluculo surgere saluberrimum est* (to get up at dawn is most healthy)—occurs on p. 51 of Lilly's *Latin Grammar*, 1513.

10. *the four elements*] Cf. "He is pure air and fire; and the dull elements of earth and water never appear in him," *Henry V.* III. vii. 22. It was an old belief that the four "elements" of earth, air, fire, water, entered into the composition of every man, and that upon the proper blending of these, temperament and character depended. In the human body these elements were often known as "humours," and *fire* was represented by *choler*, *water* by *phlegm*, *earth* by *melancholy*, and *air* by *blood*.

13. *Thou 'rt a scholar*] See note on line 2.

14. *Marian*] Cf. "A stoup of wine, Maria!" in line 122; and in 123 Malvolio addresses her as "Mistress Mary." Evidently "Marian" and "Mary" are colloquial variants of "Maria."

14. *stoup*] F stoope. A drinking vessel of varying capacity. See note on *Othello*, II. iii. 30 (Arden Shakespeare).

16, 17. *the picture of "we three"*] the

Sir To. Welcome, ass. Now let's have a catch.
Sir And. By my troth, the fool has an excellent breast.
I had rather than forty shillings I had such a leg, 20
and so sweet a breath to sing, as the fool has.
In sooth, thou wast in very gracious fooling last
night, when thou spokest of Pigrogromitus, of the
Vapians passing the equinoctial of Queubus:
'twas very good, i' faith. I sent thee sixpence 25
for thy leman: hadst it?

24. *equinoctial of Queubus*] F, *equinoctial; of Queubus;* Tiessen. 26. *leman*] Theobald, etc.; *Lemon* F, Ff, Rowe, Pope, Johnson, and others.

signboard of an inn on "which two wooden-heads are exhibited with this inscription, 'We three logger-heads be.' The spectator or reader is supposed to make the third. The Clown means to insinuate that Sir Toby and Sir Andrew had as good a title to the name of *fool* as himself," Malone. To this we may add that in his retort of "Welcome, ass," Sir Toby refers to the well-known picture of two donkeys' heads, or donkeys, which bore the inscription, "We three asses be." The following quotation by Halliwell is also worth repeating: "Plaine home-spun stuffe shall now proceed from me, Much like vnto the picture of Wee Three," Taylor, the Water Poet's *Farewell to the Tower Bottles*, 1622. On this the marginal note is, "The picture of two fooles, and the third looking on, I doe fitly compare with the two blacke bottles and my selfe."

18. *Welcome, ass*] See former note.

18. *a catch*] A song to be sung by three or more persons, and so arranged that the second singer "catches up" or begins the first line just as the first singer is beginning the second line; and so on. The effect thus produced was often ludicrous. See note on lines 65, 66, 95.

19. *breast*] breath, voice in singing. The following is an example earlier than the present play in which the word is thus used: "I have some syght in syngynge. But is your brest anythynge sweet?" J. Heywood, *Four P's*, 1547; and Mr. Craig quotes Skelton, *Harmony of Birds* (Halliwell, Percy Soc. ed. p. 5), "I syng not musical for my brest is decayed." In his next sentence Sir Andrew uses the words "so sweet a breath to sing." But the F reading "breast" in line 19 should be preserved. A later example of the word may be found in Fletcher's *Love's Cure*, 1647, "sweet-breasted as the nightingale or thrush."

20. *forty*] Cf. *Merry Wives of Windsor*, I. i. 205. The biblical forty, with its sanction of mystery, was often used in later literature when a number indefinite yet significant was needed.

20. *such a leg*] Probably, such a graceful way of bowing; the word was often used in this sense, which the context may possibly support—"Thou wast in very gracious fooling last night . . ." The other interpretation, which is set forth in the following quotation, is less reliable: "a man borne upon little legs is always a gentleman born" (Jonson, *Poetaster*, II. i.); this, says Gifford, is "a fashionable characteristic of a fine gentleman," to which "there are innumerable allusions in our old writers."

23, 24. *Pigrogromitus . . . Queubus*] Sheer nonsense is seldom—if ever—uttered by the fools of Shakespeare; there is method in nearly all their madness; and perhaps we ought not to trust Sir Andrew's capacity even for downright rubbish; he ought to blunder somehow; we are not sure of his memory, for he is repeating whatever wisdom in folly had been let fall by Feste "last night." Yet for other nonsense we may compare some of the language of Feste in IV. ii. (*e.g.* lines 38–41). But see note on I. v. 36.

26. *leman*] F lemon. Originally "dear one"; A.-S. leóf-mann.

Clo. I did impeticos thy gratillity, for Malvolio's nose is no whipstock: my lady has a white hand, and the Myrmidons are no bottle-ale houses.

Sir And. Excellent! Why, this is the best fooling, when all is done. Now, a song. 30

Sir To. Come on; there is sixpence for you: let's have a song.

Sir And. There's a testril of me too: if one knight give a— 35

Clo. Would you have a love-song, or a song of good life?

27. *impeticos thy gratillity*] F, *impeticoat thy gratility* Var. '73, *impeticoat thy gratuity* Johnson and others, *impeticos thy gratulity* Kinnear. 29. *bottle-ale houses*] F; *bottle ale houses* F 3; *Bottle-Ale-houses* F 4, Rowe, and others. 35. *give a—*] F 2, *give a* F.

27. *impeticos thy gratillity*] probably, "impeticoat thy gratuity," *i.e.* "I put your small bounty into my pocket." The clowns wore long coats; but it is a question whether Feste wore the usual garb of the fool (see Introduction, p. xxxviii). Nicholson would connect *impeticos* with *pitocare*, to beg; but this is unlikely.

27–29. *for Malvolio's nose . . . houses*] Even this apparent nonsense is by some commentators translated into sense; the following, for example, quoted by Furness, is suggested by Hutson: "I pocketed thy trifling gratuity [for he seems to me to mean a hidden sneer by his diminutive], because Malvolio would soon nose me out if I abstracted wine from the steward's stores; my lady [not Olivia, but the girl Sir Andrew sent him the sixpence for] has too white a hand to condescend to common tipple, and the tavern called The Myrmidons, where I would regale her, is no place for cheap drink."

28. *no whipstock*] Probably, no mere handle of a whip, but sharp to detect and punish; otherwise it may mean, "can detect, but not punish."

29. *Myrmidons*] warriors who followed Achilles; here, a tavern, or, possibly, legal officers, or the houses of such.

29. *bottle-ale houses*] also obscure; "bottle-ale" occurs again as an expression of contempt in *2 Henry IV.* II. iv. 140, "Away, you bottle-ale rascal." Possibly bottled ale was something inferior in those days; see Hutson's paraphrase above (line 27); otherwise, but less probably, we interpret, "are not places where one can safely enjoy oneself."

31. *when all is done*] *i.e.* after all; when all is said and done; cf. *Macbeth*, III. iv. 67, and *A Midsummer-Night's Dream*, III. i. 16.

34. *testril*] From the French *Testoone* or *Testoon*, coined by Louis XII., and so called because it had his head (*teste*) stamped on it. Other forms of the word were *teston*, *tester*, *testern*. The coin in Shakespeare's day was worth about 6d.

35. *give a—*] Thus the line ends abruptly in F. Either Sir Andrew is interrupted by the Clown, or some words dropped out in the printing. From emendations suggested we might choose, "if one knight give, another should."

36, 37. *of good life*] In *The Merry Wives of Windsor*, III. iii. 127, we read, "Defend your reputation, or bid farewell to your good life for ever"; here "good life" means "respectable position," or "good repute," or "virtuous living"; and apparently Sir Andrew, who "cares not for good life" (line 39), so interprets the Clown's proposal. But though Feste can sing a song that is "old and plain" (II. iv. 43), and of infinite pathos, it is almost inconceivable that he should propose what is absolutely impossible to the occasion; and we had better interpret "good life" as "good living," or "merry life."

Sir To. A love-song, a love-song.
Sir And. Ay, ay; I care not for good life.

Clo. [Sings.] *O mistress mine! where are you roaming?* 40
O! stay and hear; your true love's coming,
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know. 45

Sir And. Excellent good, i' faith.
Sir To. Good, good.

Clo. [Sings.] *What is love? 'tis not hereafter;*
Present mirth hath present laughter;
What's to come is still unsure: 50
In delay there lies no plenty;
Then come kiss me, sweet-and-twenty,
Youth's a stuff will not endure.

41. and hear] F, for here Coll. MS.; true love's] true loues F, true-love's some edd. 44. lovers] F, lovers' Theobald, etc. 51. delay] F, decay Warburton. 52. sweet-and-twenty] many edd., sweet and twenty F, sweet, and twenty Theobald, etc.

40. O mistress mine, etc.] This song is found in both editions of Morley's *Consort Lessons*, 1599 and 1611. Also in Queen Elizabeth's Virginal Book, 1603. But in matter and manner it suggests Shakespeare as its author, and if printed before *Twelfth Night* was written, it may, nevertheless, have been used again by the dramatist for his present purpose.

43. sweeting] sweet one; a diminutive. Cf. *Othello*, II. iii. 252.

51. In delay . . . plenty] Cf. "Delay leads impotent and snail-paced beggary," *Richard III.* IV. iii. 53.

52. sweet-and-twenty] To comment on Shakespeare is one of the best means I know of inducing a habit of caution; but I have always felt convinced that to interpret "sweet and twenty" otherwise than as a term of endearment is to destroy the charm of this exquisite song. "Sweet and twenty"—could we conceive of any more delightful, more perfect concrete presentation of the abstract motive of the composition? We need only glance at the lines before and after—"In delay there lies no plenty"—"Youth's a stuff will not endure"—and the full meaning and the only possible meaning of the words that are the subject of this note will surely force itself upon us. Apart from this, Steevens has quoted the following from the *Life and Death of the Merry Devill of Edmonton*, a collection of stories by Tho. Brewer (entered Stationers' Registers, 5th April 1608): "His little wanton wagtailes, his sweet and twenties, his pretty pinckineyd pigmies, etc., as he himself was wont to call them." Others, however, *e.g.* Wright, interpret "Sweet kisses, and twenty of them," and quote *The Two Noble Kinsmen*, II. iv., "*Wooer.* I told her presently, and kissed her twice. *Doctor.* 'Twas well done: twenty times had been far better." But again, I find it impossible to accept any such interpretation; and I might add, half humorously, the following in Belle Forest, "Elle ne le baisait plus d'une douzaine fois."

Sir And. A mellifluous voice, as I am true knight.
Sir To. A contagious breath. 55
Sir And. Very sweet and contagious, i' faith.
Sir To. To hear by the nose, it is dulcet in contagion. But shall we make the welkin dance indeed? shall we rouse the night-owl in a catch that will draw three souls out of one weaver? 60 shall we do that?
Sir And. An you love me, let's do 't: I am dog at a catch.

54. *true*] F, *a true* Rowe, etc. 62. *An*] Pope, etc., *And* F; *am dog*] F; *am a dog* F 3, 4, Rowe.

57, 58. *To hear . . . contagion*] Imitating Sir Andrew's style of speech ("mellifluous voice"), Sir Toby followed him with "contagious breath," *i.e.* "it was quite a 'catching' song"; but Sir Andrew blunders into the literal meaning of "contagious," whereupon Sir Toby replies, "That is not a bad idea, to hear through the nose, as we catch a fever by inhaling contagion through the nostrils; but the contagion in this instance was pleasant enough." The word "it" stands for the song, and not for the phrase, "To hear by the nose."

58. *make the welkin dance*] "drink till the sky seems to turn round," Johnson; cf. "Cup us, till the world go round," *Antony and Cleopatra*, II. vii. 124. Cf. also in this play, "that will not drink to my niece till his brains turn o' the toe like a parish top" (I. iii. 42).

60. *draw . . . weaver*] We first compare *1 Henry IV.* II. iv. 147, "I would I were a weaver; I could sing psalms or anything." It seems that weavers were mostly Calvinist refugees from the Netherlands, and were regarded as musical, especially in their fondness for psalm-singing. But cf. also, "He got this cold with sitting up late, and singing catches with clothworkers," Jonson, *The Silent Woman*, III. ii. Here the musical weaver is not restricted to psalm-singing. That tailors were looked upon in like manner might appear from the following:—"*Hotspur.* Come sing. *Lady Percy.* I will not sing. *Hotspur.* 'Tis the next way to turn tailor," *1 Henry IV.* III. i. 264 (quoted by Deighton). Altogether, therefore, we must conclude that the pith of Sir Toby's remark is not to be found in a weaver's inability to appreciate music, nor in his fondness for psalm-singing as opposed to the levity of a "catch." "To draw three souls out of one *starved* weaver"—this is Wright's suggestion; but I doubt whether it contains the pith of the matter. Malone says, "I believe Shakespeare here only means to describe Sir Toby's catch as so harmonious that it would hale the soul out of a weaver (the warmest lover of a song) *thrice over*; or, in other words, give him thrice more delight than it would give any other man." But should we not rather expect the opposite—that Shakespeare should heighten the effect of music by describing its power even over the unmusical? Otherwise, he merely refers to the weaver as a man well practised in singing. Next we compare "Now is his soul ravish'd. Is it not strange that sheeps' guts should hale souls out of men's bodies?" *Much Ado about Nothing*, II. iii. 61. As to "*three* souls," this is almost certainly an amusing antithesis to "*one* weaver"; and it will be unnecessary to quote examples of "three" and "thrice" used by Shakespeare in the way of playful exaggeration. Yet the poet's fondness for subtle connotation will justify a reference to the peripatetic philosophy, especially as it appeared in contemporary literature (*e.g.* Huarte's *Triall of Wits*, 1594), which maintained that every man had three souls, the vegetative or plastic, the animal, and the rational.

62. *dog at*] clever at. The following

Clo. By 'r lady, sir, and some dogs will catch well.

Sir And. Most certain. Let our catch be, "Thou knave." 65

Clo. "Hold thy peace, thou knave," knight? I shall be constrained in 't to call thee knave, knight.

Sir And. 'Tis not the first time I have constrained one to call me knave. Begin, fool: it begins "Hold thy peace." 70

Clo. I shall never begin if I hold my peace.

Sir And. Good, i' faith. Come, begin.

[*They sing a catch.*

Enter MARIA.

Mar. What a caterwauling do you keep here! If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me. 75

Sir To. My lady's a Cataian; we are politicians;

67. *knave,*" *knight?*] Var. '78, etc., *knave, knight.* F. See note below. 74. *caterwauling*] Theobald, *caterwalling* F.

occurs in Nash, *Almond and Parratt*, 1589, "He is olde dogge at expounding"; cf. also Lodge's *Wits Miserie*, 1596, "He is dog at recognisances and statutes"; also Shakespeare, "To be, as it were, a dog at all things," *Two Gentlemen of Verona*, IV. iv. 14. In this proverbial expression the "a" is usually omitted.

64. *By 'r lady*] By our Lady. F "Byrlady."

65, 66. "*Thou knave*"] "A 'catch' is a species of vocal harmony to be sung by three or more persons; and is so contrived, that though each sings precisely the same notes as his fellows, yet by beginning at stated periods of time from each other, there results from the performance a harmony of as many parts as there are singers. Compositions of this kind are, in strictness, called *Canons in the unison*; and as properly *catches*, when the words in the different parts are made to *catch* or answer each other. . . . The 'catch' to be sung by Sir Toby, Sir Andrew, and the Clown, from the hints given of it, appears to be so contrived as that each of the singers calls the other *knave* in turn; and for this the Clown means to apologise to the knight, when he says he shall be constrained to call him *knave.*" (From Sir John Hawkins, who also gives the notes to which the catch was sung. They may also be seen in Knight.)

67. "*Hold thy peace,*" *etc.*] The Clown thus begins to troll the catch. See note above.

67. *knave,*" *knight?*] *i.e.* "But this will hardly do, as you are a knight." See also the rest of the Clown's speech; also note on 65, 66.

77. *Cataian*] Sir Toby harps on Maria's "my lady," and his "Cataian" may be partly suggested by the first syllable of her word "*cat*erwauling," which he disguises by appending other syllables; yet the word may also retain some of its romantic associations that are due chiefly to Ariosto; further, it is a term of reproach, meaning rogue, thief, liar, etc. In his useful note on the word in *The Merry Wives of Windsor*, II. i. 145 (Arden edition), Mr. Hart quotes Wm. Watreman's *Fardle of Facions*, 1555 (Part II. ch. viii.), where we read that "the Cathaiens . . . knowe not what we meane, whē we speake of faithfulnesse or trustinesse." How the natives of Cathay (*i.e.* China) got this ill repute is not quite clear; Nares, who says it was brought home by travellers, quotes the

Malvolio's a Peg-a-Ramsey, and "Three merry men be we." Am not I consanguineous? am I not of her blood? Tillyvally; lady! 80

There dwelt a man in Babylon, lady, lady!

Clo. Beshrew me, the knight's in admirable fooling.

79. *Am not I*] F 3, 4, Rowe, etc.; *Am I not* F.

word from Dekker's *Honest Whore* (Part I.), which is near in date to *Twelfth Night*.

77. *politicians*] "I had as lief be a Brownist as a politician," says Sir Andrew (III. ii. 31). "It might be the pate of a politician," said Hamlet, "one that would circumvent God"; and this derogatory sense may attach to the word here. See note on III. ii. 32.

78. *Peg-a-Ramsey*] evidently another term of reproach; and we might now represent the three words *Cataian*, *politicians*, and *Peg-a-Ramsey*, by *rogue*, *sly dogs*, and *loose fish* respectively. "Little Pegge of Ramsie," who serves as title to a tune of Shakespeare's day, may have been notorious enough for Malvolio's turn. Another tune, equally old, is entitled Peg-a-Ramsey. These tunes are mentioned in Chappell's *Popular Music of the Olden Time*, and the music is given by Hawkins in the *Variorum*; by Knight in his *Illustrations*; and by Naylor in *Shakespeare and Music*. It may be added that Ramsey, a town in Huntingdonshire, was of some importance in our older England.

78, 79. "*Three merry men be we*"] "This," says Hawkins, "is a conclusion common to many old songs." The one that seems most worthy of mention in regard to our text occurs in *The Old Wives Tale*, by Peele, 1595; it runs as follows:—

"Three merrie men, and three merrie men,
And three merrie men be we;
I in the wood, and thou on the ground,
And Jacke sleeps in the tree."

80. *Tillyvally; lady*] No doubt "lady" is a scornful echo of Maria's "my lady," as is clearly explained by Sir Toby's interrogation, "am I not consanguineous, etc.?" Yet some have regarded the words "Tilly-vally, lady" as part of the song. For the punctuation of the Folio, and for other readings, see textual notes. It is certainly best to regard the expression as equivalent to "Fiddle-faddle; lady, indeed!" As to the origin of "Tilly-vally," it is probably one of those alliterative expressions of contempt which are found in most languages. Steevens, whether seriously or otherwise, would trace it to the Latin *Titivilitium*. In *2 Henry IV.* II. iv. 90, it is varied by dame Quickly to "Tilly-fally." The following occurs in Roper's *Life of Sir Thomas More*:—"To whom shee . . . not likeing such talke, answeared, 'Tille valle, Tille valle'"; and Johnson tells us that the wife of Sir Thomas More had the contemptuous expression "very often in her mouth." Again, in Scott's *Antiquary*, VI., it varies slightly in form—"Tilley-valley, Mr. Lovel, Tilley-valley, I say—a truce with your politeness." According to Douce, it may be a hunting-call borrowed from the French.

81. There dwelt . . . lady!] Having contemptuously pronounced the word "Lady," Sir Toby recalls a song in which the burden is "Lady, lady." This burden was a common one in old ballads. Tracy refers to the interlude, *The Trial of Treasure*, 1567 (Wright's ed., p. 111). As to the song itself, we find it in the Pepys Collection; it was licensed by T. Colwell in 1562 under the title of *The Godly and Constante Wyfe Susanna*. The following is the first stanza:—

"There dwelt a man in Babylon
Of reputation great by fame;
He took to wife a faire woman,
Susanna she was callde by name:
A woman fair and vertuous;
Lady, lady;
Why should we not of her learn thus
To live godly?"

Other snatches from this song occur in Shakespeare (*Romeo and Juliet*, II. iv. 151, and *Merry Wives of Windsor*, Quarto of 1602).

82. *Beshrew me*] verily; indeed.

Sir And. Ay, he does well enough if he be disposed, and so do I too: he does it with a better grace, but I do it more natural. 85

Sir To. *O! the twelfth day of December,—*

Mar. For the love o' God, peace!

Enter MALVOLIO.

Mal. My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye 90 make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?

Sir To. We did keep time, sir, in our catches. Sneck 95 up!

86. O! the twelfth] Theobald, etc., ○ the twelfe F. 90. *gabble*] F, *gobble* Coll. MS. 92. *coziers'*] *Coziers* F, *Cosiers'* Hanmer, etc., *Cottiers* Warburton, *Clothiers'* Quincey MS. 95, 96. *Sneck up!*] F 3, 4, etc.; *Snecke vp.* F; *Strike up.* Rowe; *Sneck up!* [Hiccoughs] Theobald, Warburton, Johnson; *sneak-cup* Capell conj.; *Snick up* Collier; *Snick-up!* Dyce, etc.

Originally, "May mischief befall me." For the word "shrewd" in one of its older senses, see v. 356 in the present play. Perhaps derived from the shrew-mouse, which was supposed to have a venomous bite.

85. *natural*] with a possible play upon another meaning of the word—like an idiot.

86. O! the twelfth, etc.] Sidney Walker would read, "O' th' twelfth, etc." No doubt we have the first line of a ballad celebrating some event that occurred on the 12th of December, but no other trace of the ballad has been found. Cowden Clarke thinks the reference is to *Twelfth Night*, but this is doubtful.

89. *honesty*] decency, sense of propriety (Lat. *honestas*).

89, 90. *but to gabble*] to prevent you from gabbling (Abbott § 122).

90. *tinkers*] "I can drink with any tinker in his own language," *1 Henry IV.* II. iv. 20. We may infer that tinkers were notable drinkers and talkers, and, like the "weaver" of line 60, selected to serve proverbially as a type. Furness thinks that only the gabbling of the tinker is here denounced; but the word "ale-house" follows closely, and our inference above may as well stand.

92. *coziers'*] cobblers'; the only instance in Shakespeare (Minsheu, "A cosier or cobbler, remendón"). Old French, *cousere*, one who sews, tailor, seamster; formed from *coudre* (*cousant*). Cf. Spanish, *coser*, to sew. Mr. Craig quotes Armin, *Foole upon Foole*, 1605 (Grosart, p. 22), "this leane Foole Leonard . . . was revenged on one who clapt coiziars wax to his head."

95. *keep time*] "To 'keep time' is almost the only virtue a catch singer *must* have," Naylor, *Shakespeare and Music*, 1896.

95, 96. *Sneck up!*] go and be hanged! The expression occurs in many old plays (*e.g. The Two Angry Women of Abingdon*, "His fellows be good fellows; if not, let them go snick up"), and its meaning is made clear by the following:—

"To end this matter, thus much I assure you,
A Tiburne Hempen-caudell well will cure you,

Mal. Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, an it would please you to take leave of her, she is very willing to bid you farewell. 100

Sir To. *Farewell, dear heart, since I must needs be gone.* 105

98. *that, though*] F; *that* F 3, 4, Rowe, etc. 99. *kinsman*] F, *Uncle* Rowe, etc. 102. *an it*] Pope, *and it* F. 104, 105.] As a quotation, Theobald and others. See note below.

It can cure Traytors, but I hold it fit
T apply 't ere they the treason doe commit:
Wherefore in Sparta it ycleped was
Snickup, which is in English Gallow-grasse."

Taylor, the water-poet, *In Praise of Hempseed.* Halliwell thinks that "sneck-up" may be a corruption of "his neck up"; Deighton connects it with "snickle, sb. and vb. = noose," and compares *The Jew of Malta*, IV. vi. 22, "and he and I, snickle hand too fast, strangled a friar."

97. *round*] plain-spoken, straightforward. Cf. "Let her be round with him," *Hamlet*, III. i. 191. Often used by Shakespeare in this and kindred senses. In Bacon, *Essay* I., we have, "clear and Round dealing is the Honour of Mans Nature"; on which Dr. Abbott remarks, "Round was naturally used of that which was symmetrical and complete (as a circle is); then of anything *thorough*. Hence (paradoxically enough), 'I went round to work,' *Hamlet*, II. ii. 139, means 'I went straight to the point.'"

102, 103. *it would please . . . she is very willing*] For the grammatical peculiarities, see Abbott, § 371; "the consequent does not answer to the antecedent in mood or tense."

104, 105, 107, 108, 110.] In the Folio of 1623 the fragments of song are not printed in italics until we come to line 114—"Shall I bid him go?" Hereupon Furness remarks, "Owing to the interspersed prose, the compositor did not at first recognise, from his reader's voice, that they were lines of a song." By Theobald and others they were printed within quotation marks.

104, 105. Farewell . . . gone] On this ballad Percy remarks, "*Corydon's Farewell to Phyllis* is an attempt to paint a lover's irresolution, but so poorely executed, that it would not have heen admitted into this collection, if it had not been quoted in *Twelfth Night*. It is found in a little ancient miscellany entitled *The Golden Garland of Princely Delights*, 12 mo. bl. let." According to Halliwell-Phillips, "This ballad first appeared in the *Booke of Ayres*, composed by Robert Jones, 1601. Jones does not profess to be the author of the words of this song, for he observes, 'If the ditties dislike thee, 'tis without their consents, though, I hope, not against their wils'; but there is every reason to believe that the ditty referred to in *Twelfth Night* was first published in this work, a collection of new, not of old songs." Of the five stanzas of this ballad, the first two may be quoted in illustration of our text:

"Farewell, dear love; since thou wilt needs be gone,
Mine eyes do shew, my life is almost done,
Nay I will never die, so long as I can spie
There be many moe, though that she doe goe,
There be many mo, I fear not;
Why then let her goe, I care not.

Farewell, farewell; since this I find is true,
I will not spend more time in wooing you;

Mar. Nay, good Sir Toby.
Clo. *His eyes do show his days are almost done.*
Mal. Is't even so?
Sir To. *But I will never die.*
Clo. Sir Toby, there you lie. 110
Mal. This is much credit to you.
Sir To. *Shall I bid him go?*
Clo. *What an if you do?*
Sir To. *Shall I bid him go, and spare not?*
Clo. *O! no, no, no, no, you dare not.* 115
Sir To. Out o' tune, sir! ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

106. Mar.] F, Mal. Pope and others. 109. [Falls down drunkenly.] Halliwell. 113. an if] Theobald, etc., and if F. 116. *tune, sir!*] *tune, sir:* Rowe and others; *tune sir*, F; *time, sir?* Theobald, etc.; other suggestions are *time, sir, time? sir, tune!—Sir, tune, sir? time!—sir tune! Sir.*

But I will seek elsewhere, if I may find love there;
Shall I bid her goe? what and if I doe?
Shall I bid her goe and spare not?
O no, no, no, I dare not."

106.] "From Maria's remonstrance, 'Nay, good Sir Toby,' it is to be inferred that the knight addressed his 'Farewell, dear heart,' personally to her, accompanied with some tipsy demonstrations of affection. In the Clown's 'Sir Toby, there you lye,' Capell (ii. 146) detects a 'waggish remark in tune upon a great stumble of Sir Toby's which brings him almost upon his nose.' See Halliwell's stage-direction in textual notes," Furness. To this we may add that Maria's "Is't even so?" is called forth by Sir Toby's inebriate condition, and her "This is much credit to you" by his tottering—as it may be—to a fall.

109.] For the line thus comically applied to Sir Toby, see the above song (note on line 106).

116. *Out o' tune, sir! ye lie*] For the F "tune" many editors would substitute "time" (cf. Sir Toby's "We did keep time, sir," line 95). But the change seems unnecessary, and the following remark of Furness is quite to the purpose; and we unhesitatingly agree that Sir Toby addresses the Clown first, and then turns to Malvolio: "Throughout the singing both Sir Toby and Feste have changed the sex in the original song from 'her' to 'him,' in order to make it fit the hour and Malvolio. To Sir Toby's question, 'Shall I bid him go, and spare not?' Feste gives a more emphatic denial than the metre allows; the original has only three 'noes,' Feste adds a fourth, this extra 'no' of course demanded an extra note (possibly sung *fortissimo*), which Sir Toby detects and says 'Out o' tune, sir!' then, resenting this most pronounced imputation on his courage, that he dare not bid Malvolio go, he adds 'ye lie.' Whereupon, to prove his courage he turns on Malvolio with, 'Art any more,' etc." After this remark of Furness, we turn with renewed interest to the readings in the textual notes.

118. *cakes and ale*] Proverbial for revelling; *e.g.* "ale and cakes," *Henry VIII.* v. iv. 11. Cakes were eaten and ale was drunk on holidays and saints' days, and of these Malvolio, that "kind of Puritan," might be expected to disapprove. The following occurs in Jonson's *Bartholomew Fair*: "*Winwife.* What call you the reverend elder you told me of, your Banbury man? *Littlewit.* Rabbi Busy, sir; he is more than an elder, he is a prophet, sir. *Quarlous.* O, I know

Clo. Yes, by Saint Anne; and ginger shall be hot i' the mouth too.

Sir To. Thou'rt i' the right. Go, sir, rub your chain with crumbs. A stoup of wine, Maria!

Mal. Mistress Mary, if you prized my lady's favour at any thing more than contempt, you would not give means for this uncivil rule: she shall know of it, by this hand. [*Exit.*

119. *Saint Anne;*] Rann, etc., *S. Anne*, F. 122. *stoup*] *stope* F, Ff; *stoop* Rowe and others. 125. *this*] F, *his* Keightley. 126. *of it, by*] Rowe, etc., *of it by* F.

him! a baker, is he not? *Lit.* He was a baker, sir, but he does dream now, and see visions; he has given over his trade. *Quar.* I remember that too; out of a scruple he took, that, in spiced conscience, those cakes he made were served to bridales, maypoles, morrices, and such profane feasts and meetings. His Christian name is Zeal-of-the-land. *Lit.* Yes, sir; Zeal-of-the-land Busy."

119. *by Saint Anne*] Apparently the Clown invokes a saint of the Church (mother of the Virgin), who approved of good living materially as well as spiritually; this seems borne out by the following references: (1) Chambers' *Book of Days* (ii. 389), "The Medicating Saints" are enumerated in the following passage from "a whimsical satire of the sixteenth century": "St. Anne gives wealth and living great to such as love her most, And is a perfect finder out of things that have been lost." (2) *The Two Angry Women of Abingdon* (H. Porter, 1599), where Moll Barnes says, "Now, by Saint Anne, I will not die a maid" (p. 292, ed. Hazlitt-Dodsley), Furness. Cf. also *The Taming of the Shrew*, I. i. 255.

119. *ginger*] "Gerarde (*Herball*, p. 62) classes ginger 'canded, greene, or condited,' among the aphrodisiacs," Furness. References to the eating of ginger will be found in *Measure for Measure*, IV. iii. 6, 8, and *The Merchant of Venice*, III. i. 10.

121, 122. *rub your chain with crumbs*] This is equivalent to "Go and attend to your own business." "Stewards," says Steevens, "anciently wore a chain as a mark of superiority over other servants"; and he quotes Beaumont and Fletcher, *Love's Cure*, III. ii.: "*Piorato.* Is your chain right? *Bobadilla.* It is both right and just, sir; For though I am a steward, I did get it with no man's wrong." And in allusion to the mode of cleaning chains with crumbs, Steevens quotes Webster's *Duchess of Malfi*: "*Fourth Officer.* How scurvy proud he would look, when the treasury was full! well, let him go. *First Officer.* Yes, and the chippings of the buttery fly after him, to scour his gold chain." (We may note that the word "crum," as in the Folio, is sometimes written without the "excrescent" *b.*)

125. *give means for this uncivil rule*] supply the drink "for these unseemly revels." "Rule," says Johnson, "is method of life"; but, adds Steevens, "it occasionally means the arrangement or conduct of a festival or merrymaking as well as behaviour in general." As a fact, the word seems to have got confused with "revel"; in "lord of misrule" we have Johnson's meaning; but in "night-rule" (*A Midsummer-Night's Dream*, III. ii. 5) "rule" stands for "revel," as it almost certainly does in the present passage. Cf. also *The Famous Victories of Henry V.* (*Six Old Plays*, etc., Nichols, 1779), "A very disordered companie, and such as make Very ill rule in your majestie's house" (quoted by Craig); also

"Cast in a gallant round about the hearth they got,
And at each pause they kiss, was never seen such rule
In any place but here, at bonfire, or at Yule."

Drayton, *Polyolbion*, quoted by Steevens.

126. *by this hand*] Cf. I. iii. 76.

Mar. Go shake your ears.

Sir And. 'Twere as good a deed as to drink when a man's a-hungry, to challenge him the field, and then to break promise with him and make a fool of him.

Sir To. Do't, knight: I'll write thee a challenge; or I'll deliver thy indignation to him by word of mouth.

Mar. Sweet Sir Toby, be patient for to-night: since the youth of the count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him: if I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed. I know I can do it.

Sir To. Possess us, possess us: tell us something of him.

Mar. Marry, sir, sometimes he is a kind of puritan.

129. *a-hungry*] Collier, etc., *a hungrie* F, *hungry* Var. '21; *the field*] F, Ff, and some edd.; *to the field* some edd. 139. *a nayword*] Rowe, etc.; *an ayword* F, Ff. 142. Sir To.] F, Sir And. some edd. 144. *puritan*] *Puritane* F, F 2; *a Puritane* F 3, 4, Rowe, etc.

127. *shake your ears*] "like a helpless ass," Wright. Used mostly as an expression of contempt, and not uncommon in contemporary literature; it occurs, for example, in Lyly's *Euphues and his England* (p. 251, ed. Arber). Cf. also *Julius Cæsar*, IV. i. 26, and Craig quotes Brome, *The Antipodes*, III. vi. 26.

128, 129. *'Twere . . . a-hungry*] A proverbial expression, as in *1 Henry IV.* II. i. 33, "An 'twere not as good a deed as drink, to break the pate on thee."

129. *challenge him the field*] Thus the F. Others would read, "to the field," or "to field" (*i.e.* to combat). But Murray's *Dictionary* supplies a parallel to the F reading, though of later date (1693). "The disagreement grew so high, that they challenged the field one of another," W. Robertson, *Phraseol. Gen.*, 477.

136. *the count's*] that count, Collier MS. Mr. Craig proposes "this count."

139. *nayword*] "gull him into a nayword" appears to be explained, at least in part, by the sentence that immediately follows — "and make him a common recreation." The F form is "an ayword"; and "this," says Steevens, "has since been called a byeword, a kind of reproach." In the *Merry Wives of Windsor* (II. ii. 131) we have "nay-word," meaning "watchword" or "password"; and Forby, in his *Vocabulary of East Anglia*, gives "*Nay-word* . . . A bye-word; a laughing-stock." As "newt" for "an eft," so by crasis "nay-word" most probably, for "aye-word," "a word," remarks Halliwell, "that may be always used, a proverbial reproach." "Gull him into" may be rendered, "make him such a fool that he will become, or pass for a mere bye-word."

140. *recreation*] laughing-stock.

142, 143. *Possess us . . . him*] spoken possibly by Sir Andrew; Sir Toby must have known the man well.

142. *Possess us*] inform us.

144. *sometimes he is a kind of puritan*] For example, where Fabian says, "You know, he brought me out o' favour with my lady about a bear-bait-

Sir And. O! if I thought that, I'd beat him like a dog. 145

Sir To. What, for being a puritan? thy exquisite reason, dear knight?

Sir And. I have no exquisite reason for't, but I have reason good enough. 150

Mar. The devil a puritan that he is, or any thing constantly, but a time-pleaser; an affectioned ass, that cons state without book, and utters it by great swarths: the best persuaded of himself; so crammed, as he thinks, with excellencies, that it is his ground of faith that all that look on him 155

152. *affectioned*] *affection'd* F, *affected* Hanmer and others. 154. *swarths*] F, *swaths* some edd. 156. *ground* Ff, etc., *grounds* F.

ing here" (II. v. 8); but by "sometimes" Shakespeare seems to wish us to understand that Malvolio would affect puritanical manners on occasion; and in her next speech Maria informs us that he is not puritan "or any thing constantly." Therefore to speak of Malvolio as a Puritan is misleading; nor do his speech or his actions consistently bear out that character. The fact is that with religion as with love, Shakespeare often adopts Bacon's method of *Antitheta*; at least he is both cautious and tolerant. See Introduction, pp. xxxv and xxxvi.

151. *The devil*] The Folio prints this as "The diu'll," and, as Furness has noticed, may thus seem to respect Maria's delicacy.

151, 152.] Cf. "*Omnium horarum homo*," Erasmus, *Adagia*, 126.

152. *affectioned*] affected. On the occasional use of "affection" for "affectation," Wright notes, "In *Hamlet*, II. ii. 464, 'nor no matter in the phrase that might indite the owner of affectation,' is the reading of the Folios, while the Quartos have 'affection.' Compare *Love's Labour's Lost*, V. i. 4, 'Witty without affection,' which is the reading of the first Folio, changed in the later editions to affectation."

153. *cons state without book*] In II. v. 154, Malvolio is advised—"let thy tongue tang arguments of state," which no doubt refers to a habit already his own. Here we may explain, "learns courtly phrases by heart." Both "con" and "without book" are from the language of the theatre; for the first, cf. *Henry V.* III. vi. 79, "This they con perfectly in the phrase of war"; and for the second, *Romeo and Juliet*, I. iv. 6, "Nor no without-book prologue, faintly spoke After the prompter"; also Ben Jonson, *Every Man out of his Humour*, "He waylays the reports of services, and cons them without book." As Wright remarks, the suggested reading "cons state wit out of books" is altogether out of keeping with Malvolio's temperament.

153, 154. *by great swarths*] The same figure is employed in *Troilus and Cressida*, V. v. 25, where the spelling is the more correct "swath": "And there the strawy Greeks, ripe for his edge Fall down before him, like the mower's swath." What suggests the figure—rows of grass or corn—in this instance is at least interesting to inquire; and without staying to answer, we might add that it belongs to that splendid resource and spontaneity of pictorial expression which is so much Shakespeare's own, that after mentioning him we do not care to say it exists in any other writer. (Note on II. v. 78.)

154. *the best persuaded of himself*] no man has a better opinion of himself.

156, 157. *all that look . . . him*] "Whom to look at was to love," Tennyson, *Locksley Hall*. The thought occurs also in Burns.

love him; and on that vice in him will my revenge find notable cause to work.

Sir To. What wilt thou do?

Mar. I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands. 160 165

Sir To. Excellent! I smell a device.

Sir And. I have 't in my nose too.

Sir To. He shall think, by the letters that thou wilt drop, that they come from my niece, and that she 's in love with him. 170

Mar. My purpose is, indeed, a horse of that colour.

Sir And. And your horse now would make him an ass. 175

Mar. Ass, I doubt not.

Sir And. O! 'twill be admirable.

Mar. Sport royal, I warrant you: I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the 180

162. *gait*] Johnson, *gate* F. *horse now*] F, *horse, now*, Collier. 174. Sir And.] F, Sir Toby. Tyrwhitt, etc.; 176. *Ass, I*] *Asse, I* F, *Ass—I* Capell, *Ass I* some edd.

157. *vice*] weakness, defect.

162, 163. *expressure*] So we have "impressure" for "impression" in II. v. 95." "Expressure" occurs also in *Troilus and Cressida*, III. iii. 204.

164. *feelingly personated*] described to the life.

173. *a horse of that colour*] Cf. *As You Like It*, I. ii. 107, "Sport! of what colour?" also III. ii. 438, "As boys and women are for the most part cattle of this colour." The figurative use of the word "colour" in Shakespeare is material for a whole treatise; here we have one that is indispensable among proverbs.

174. Sir And.] Most likely Sir Toby should speak this; for such is the drift of the dialogue, and the words are altogether too smart and first-hand for such a dull echo as Sir Andrew. Wright suggests that the first word "And" may have caught the printer's eye, and been set up as "Sir Andrew."

176. *Ass, I doubt not*] For the pun, cf. *Hamlet*, V. ii. 43, "And many such-like As'es of great charge."

179. *work with him*] Another of Shakespeare's leading figures—"Like poison given to work a long time after," *Tempest*, III. iii. 105.

180. *fool make a third*] as a fact Fabian makes the third. This was possibly an oversight on the part of the dramatist, or due to some later dramatic necessity.

letter: observe his construction of it. For this night, to bed, and dream on the event. Farewell. [*Exit.*

Sir To. Good night, Penthesilea.

Sir And. Before me, she 's a good wench.

Sir To. She 's a beagle, true-bred, and one that adores me: what o' that? 185

Sir And. I was adored once too.

Sir To. Let 's to bed, knight. Thou hadst need send for more money.

Sir And. If I cannot recover your niece, I am a foul way out. 190

Sir To. Send for money, knight: if thou hast her not i' the end, call me cut.

Sir And. If I do not, never trust me, take it how you will. 195

Sir To. Come, come: I 'll go burn some sack; 'tis too late to go to bed now. Come, knight; come, knight. [*Exeunt.*

183. *Penthesilea*] Johnson, *Penthisilea* F. 193. *cut*] *Cut* F.

181. *his construction*] "his" may be equivalent to "put upon it by him"; and cf. "Under your hard construction must I sit" in III. i. 120.

182. *the event*] "the affair in hand, enterprise" (Schmidt); but the expression includes not a little of its meaning in III. iv. 408. See note *ad loc.*

183. *Penthesilea*] One of the allusions that point (by contraries) to Maria's small stature. Penthesilea was queen of the Amazons.

184. *Before me*] a substitute for "Before God."

185. *beagle*] Possibly another suggestion (see note on I. v. 210, and cf. II. v. 14) that Maria was small in stature, and certainly a compliment to her intelligence; although in *Timon of Athens* (IV. iii. 174) "Get thee away, And take thy beagles with thee," the figure is used unfavourably of the woman who assorted with Alcibiades.

190. *recover*] get again; often used in this sense in Shakespeare (*i.e.* with no idea of getting back something lost).

190, 191. *a foul way out*] "out of it," "on the wrong scent," "out of my reckoning"; this is the more probable meaning; but others interpret "out of pocket," which is less in keeping with Sir Toby's rejoinder.

192. *Send for money*] This repetition of the phrase (line 189) reminds us of Iago's famous reiteration "put money in thy purse."

193. *cut*] Apparently a term of reproach, almost identical with "call me horse" in *1 Henry IV.* II. iv. 215; for "cut" was a name given to a common horse, and the word itself is said to be abbreviated from "curtal," a curtal horse being one of which the tail had been cut or docked. Wright suggests that "cur" is a similar abbreviation of curtal or curtail as applied to a dog. According to Murray, the word "cut" may be due either to a cut-tail horse or a gelding. Cf. also "cut and long tail," *Merry Wives of Windsor*, III. iv. 47; also Falstaff's "call me horse." Nash (*Foure Letters Confuted*, 1592) has "call mee cut."

196. *sack*] generally, a *dry* Spanish wine (also written "seck"; Sp. *seco*; Fr. *sec*; cf. *vin. sec*), but sometimes used for varieties that were sweetened—mostly in England.

SCENE IV.—*A Room in the Duke's Palace.*

Enter DUKE, VIOLA, CURIO, *and Others.*

Duke. Give me some music. Now, good morrow, friends.
Now, good Cesario, but that piece of song,
That old and antique song we heard last night;
Methought it did relieve my passion much,
More than light airs and recollected terms 5
Of these most brisk and giddy-paced times:
Come; but one verse.

Cur. He is not here, so please your lordship, that should sing it.

Duke. Who was it? 10

Cur. Feste, the jester, my lord; a fool that the Lady Olivia's father took much delight in. He is about the house.

1. *friends.*] *frends.* F; *friends* F 2; *friends;* F 3, 4; *friends*—Johnson; *friends,* some edd. 3. *antique*] Pope, *Anticke* F. 6. *giddy-paced*] F, *giddy-pated* Hanmer, *giddy-pacèd* Dyce. 11. *Feste*] F, *Festè* Keightley.

1. *Now, good morrow, etc.*] To avoid the repetition of "Now, good" in line 2, the following arrangement has been proposed:—"Give me some music [*To Viola*] Now,—[Enter *Musicians*] good morrow friends,—Now, good Cesario, etc." It is possible, however, that the text is confused, unless we interpret "but" in line 2 as equivalent to "merely." Even so, Fleay discovers in the passage a proof that *Twelfth Night* was written at two different times (Introduction, p. xxiii), though Weiss finds a "touch of nature" in the fact that the Duke has forgotten who was the singer of the song (lines 8–12 and 42–48); the Duke, he argues, "vaguely recollects that Cesario was presented to him as one that could sing and 'speak to him in many sorts of music.'" He is also of opinion that this dreamy forgetfulness on the part of the Duke is borne out by the whole scene, and may explain the remark of the Clown in line 73, "Now, the melancholy god protect thee."

3. *old and antique*] both old and old-fashioned, quaint; one that "dallies with the innocence of love, Like the old age." "Antique" with accent on first syllable, as always in Shakespeare.

4. *passion*] in earlier sense—suffering, emotion.

5. *recollected terms*] Cf. "festival terms" in *Much Ado*, v. ii. 41, and "taffeta phrases, silken terms precise" in *Love's Labour's Lost*, v. ii. 406; also for "recollected," cf. *Pericles*, II. i. 54, "And from their watery empire recollect All that may men approve or men detect" ("recollect," *i.e.* gather and store up in memory). With the aid of these quotations we interpret "recollected terms" as "expressions carefully culled, studied"; artificial, that is, as opposed to the "silly sooth" or simple truth of ditties of the old age. In the fifteenth century the reformed Franciscans were called *Recollects*, because they *gathered up* the traditions of their order. I attach no importance to the reading "tunes" for "terms."

Duke. Seek him out, and play the tune the while.
[*Exit Curio.* *Music.*

Come hither, boy: if ever thou shalt love, 15
In the sweet pangs of it remember me;
For such as I am all true lovers are,
Unstaid and skittish in all motions else
Save in the constant image of the creature
That is beloved. How dost thou like this tune? 20

Vio. It gives a very echo to the seat
Where Love is throned.

Duke. Thou dost speak masterly.
My life upon 't, young though thou art, thine eye
Hath stay'd upon some favour that it loves;
Hath it not, boy?

Vio. A little, by your favour. 25

Duke. What kind of woman is 't?

Vio. Of your complexion.

Duke. She is not worth thee, then. What years, i' faith?

Vio. About your years, my lord.

14. *Seek*] F, *Go, seek*, some edd. 18. *motions*] (in italics) F, *notions* Theobald conj. 21. *to*] F, *from* Warburton.

18. *motions*] Cf. "no motion of the liver" in line 99, where "motion" has the same meaning as here, viz. "emotion," "passion"; its differentiation from mere sense or feeling may possibly be found in *Hamlet*, III. iv. 72, "Sense, sure, you have, Else could you not have motion." But the word is variously used by Shakespeare (see III. iv. 301, note). In the present sense of "emotion" it has been curiously imitated by Tennyson in *Locksley Hall*, couplet 75; and the next couplet—"Woman is the lesser man, and All thy passions matched with mine Are as moonlight unto sunlight and as water unto wine"—condenses the thought of the Duke's speech, lines 94–104.

21, 22. *It gives . . . throned*] It embodies in music love's intensest emotions—or, It is an exact echo to the deepest feelings of the heart (the seat where Love is throned; cf. I. i. 37; or *Othello*, III. iii. 448, "yield up, O Love, thy crown and hearted throne"). See also quotation from *The Advancement of Learning* in note on I. i. 36–39.

22. *masterly*] may be explained by the lines that follow, and, if so, it means "like a master in the art of love"; beyond this it may also refer to the eloquence of Viola's speech.

24. *stay'd upon some favour*] rested lovingly on some face. "Favour" in Shakespeare mostly stands for the face or features, and sometimes for the general appearance.

25. *by your favour*] A double pun, wherein "by" may be equivalent to "near," and "favour" is used ambiguously for "face" and "goodwill."

26. *complexion*] looks; appearance as well as colour; "quia complexio complectitur totum statum corporis," Minsheu. The word had a wide scope, and meant—(1) the state of the body, (2) one of the "humours," (3) the colour and expression of the face as an index of (1) and (2), and (4) the state of the mind. (Its history involves the "elements," "complexions," "humours," "qualities.")

Duke. Too old, by heaven. Let still the woman take
An elder than herself, so wears she to him, 30
So sways she level in her husband's heart:
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are.
Vio. I think it well, my lord. 35
Duke. Then let thy love be younger than thyself,
Or thy affection cannot hold the bent;

34. *worn*] F 4, etc., *worne* F, *won* Hanmer and others.

29. *Let still the woman take, etc.*] We first note that the Duke devotes a second speech to this subject; and this second speech may be fairly regarded as an excrescence from the true dramatic growth, and therefore, as some would think, may hint to us that the author writes of himself. Further, in this second speech he insists upon estrangement as a consequence of the disparity in years, and upon the comparative worthlessness of woman "whose fair flower Being once displayed, doth fall that very hour." Now, these two very immoral considerations are at variance with Shakespeare's later—and even with his present—philosophy of love and the married state, and they remind us irresistibly of Milton's special pleading for divorce. In the same way, though we may partly allow with Feste that it is due to the melancholy and the "constancy," we account, in some degree, for the sudden change of front made by the poet when he reaches lines 94–104, "There is . . . Olivia"; he has lost sight of the "disparity" motive, and speaks with less self-reproach, and therefore with less justice, than in lines 29–35, "Too old . . . women's are." To all this we must add the influence due to the varying reflections in Shakespeare's originals; but see also Introduction, p. xxxvi, and the note on line 94 below, and on lines 33–35.

30. *wears she to him*] adapts herself to him (as clothes to the wearer).

31. *So sways she level*] The figure is probably that of scales evenly balanced; but its application is not clear. With the aid of the context we interpret, "Under such conditions she becomes constant in her attachment"; but regarded alone, the line bears out the meaning assigned to it by Wright—"exercises an evenly balanced influence"; and possibly the text has some of both these meanings.

32. *praise*] Possibly "appraise"; or in two senses, as in I. v. 258.

33–35. *Our fancies . . . women's are*] This inconsequent reflection may also appear to suggest a personal motive in the writer (see note on lines 29 and 94), and it is certainly at variance with Orsino's protestations in lines 94–104; but see also Appendix I. p. 187.

33. *fancies*] loves. For Shakespeare's use of the word "fancy" in this and kindred senses, see Introduction, p. xxxv.

34. *lost and worn*] Perhaps we may cf. the inversion "bred and born," I. ii. 21. We might expect "worn or lost." As to the reading "won" for "worn," it need not be rejected as inadmissible; and "worn" as a misprint for "won" occurs in the *Merchant of Venice*; yet "worn (*i.e.* "worn out") is better suited to the context, and possibly also to the poet's rhetoric. "Won," moreover, would be at variance with Viola's statement in II. ii. 30–34.

37. *hold the bent*] first, degree of tension, as of a bow or a spring; next, extent of endurance, limit of capacity,

For women are as roses, whose fair flower
Being once display'd, doth fall that very hour.
Vio. And so they are: alas! that they are so; 40
To die, even when they to perfection grow.

Re-enter CURIO *and Clown.*

Duke. O fellow! come, the song we had last night.
Mark it, Cesario; it is old and plain;
The spinsters and the knitters in the sun,
And the free maids that weave their thread with bones, 45
Do use to chant it: it is silly sooth,
And dallies with the innocence of love,
Like the old age.
Clo. Are you ready, sir?
Duke. Ay; prithee, sing. [*Music.* 50

42. *night.*] Rowe, etc.; *night:* F; *night,*— some edd. 45. *the free*] F, *the fair* Grey, *thrifty* Addis. 46. *silly sooth,*] F, *silly, sooth* some edd. 50. *Ay; prithee,*] most, *I prethee* F.

inclination. This figurative word is variously used by Shakespeare; and in accordance with his frequent practice of modifying or disguising a metaphor, we are not always sure how to take it. In this instance we may explain "hold the bent" as maintain its shape or position, that is, retain the impression, remain constant; as a bow when the string is slackened, so love not kept tense and firm by mutual love must be relaxed.

41. *even when*] just when.

41. *perfection*] We may perhaps connect this with "perfections" in I. i. 35 (see note *ad loc.*).

44. *spinsters*] in its older sense—women as they spin or knit in the sunshine.

45. *free maids*] As in Chaucer, and sometimes in Shakespeare, "free" may have the sense of "pure"; and elsewhere in this play (I. v. 95, 269) the world is variously employed. But poetry sometimes gives us an impression rather than a definite thought, and on such occasions we may trust to our emotion provided it has been well disciplined by intellect. Possibly this is such an occasion; to press the word "free" for an absolute meaning would be "like taking the heart out of a nightingale to get at the secret and the source of song." Let us be content to gaze at this exquisite picture of cottage dames and happy-hearted country lasses, and free at heart ourselves, enjoy, if but for a moment, their golden age. See also note on line 48.

45. *bones*] bone bobbins.

46. *silly sooth*] simple truth. "Silly" in an older sense of "artless," "innocent," etc. (A.S. *sǽlig*, timely; G. *selig*, blest, happy.)

47. *And dallies with*] and lingers lovingly over.

48. *the old age*] Cf. *Sonnet*, CXXVII. 1, "In the old age black was not counted fair." The "golden age" of *The Tempest*, II. i. 168), etc. See note on line 45.

Clo. *Come away, come away, death,*
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew, 55
O! prepare it:
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown; 60
Not a friend, not a friend greet
My poor corse, where my bones shall be thrown:

53. Fly away, fly] This reading, Rowe, etc.; Fye away, fie F, F 2; Fie away, fie F 3, 4. 59. flower sweet] F, flower, sweet, Anon. ap. Camb.

51. The Song] We may ask three questions: Is the song Shakespeare's? is it the one referred to by the Duke? and who is the singer, Feste or Viola? To the first we answer, possibly, but not probably; to the second, there is no reason why it should not be, although women "do use to chant it," and it is the lament of a man; and as to the third, Feste appears to be no ordinary clown (Introduction, p. xxxviii), and the song bears out this character; besides, we have the testimony of Curio (line 11), "Feste, the jester"; and to Feste it is assigned by the Folio; also by the dialogue that follows the song. To my thinking, it would be a dramatic impropriety if Viola sang at all under such conditions.

51. Come away] Come here—as in *The Tempest*, "Come away, servant, come," I. ii. 187; others would explain, "Come with me," which is certainly unreliable; death is invoked to come; the breath (line 53) is bidden to go.

52. cypress] As the shroud is mentioned three lines further on, this is probably not black crape but a coffin of dark cypress wood, the "black coffin" of line 60. Less likely it would be the coffin on a bier (still less the bier or the grave) strewn with branches of cypress —"Cypress branches, wherewith in old times they were wont to dress graves" (*Arcadia*). Malone quotes *Speed's Annals*, "(King Richard II.) caused the coffin of cipres, wherein his body being embalmed lay, to be opened, that he might behold his face, and touch him with his fingers." For another use of the word we might cf. Bacon's *Promus*, Fol. 97, "Wyld tyme in the grownd hath a sent like a cypresse chest." It is the "cypresse funerall" of Spenser, the "Cypressus—funebri signo ad domos posita" of Pliny. Shrouds are said to have been made of the crape material called *cypress* (or Cyprus, perhaps from the island of Cyprus), which is referred to in III. i. 126 of this play—"A cypress, not a bosom, Hides my heart." Further, the cypress tree was an emblem of mourning; hence the possibility that "cypress" in the text may represent a bier or coffin strewn with cypress boughs; but the first explanation above is to be preferred, especially as we have later, "My shroud of white, stuck all with *yew*."

57, 58. My part . . . share it] I may first quote Johnson's explanation of this very ambiguous sentence,—"Though *death* is a *part* in which everyone acts his *share*, yet of all these actors no one is so true as I." On the other hand, the Cowden Clarkes render it, "No one so true as I did ever take part in death's tragedy." As a third paraphrase, I should venture to give the following, "No one died for love so true to love as I."

A thousand thousand sighs to save,
Lay me, O! where
Sad true lover never find my grave, 65
To weep there.

Duke. There 's for thy pains.
Clo. No pains, sir; I take pleasure in singing, sir.
Duke. I 'll pay thy pleasure, then.
Clo. Truly, sir, and pleasure will be paid, one time or 70
another.
Duke. Give me now leave to leave thee.
Clo. Now, the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal! I would have men of 75
such constancy put to sea, that their business might be every thing and their intent every where; for that 's it that always makes a good voyage of nothing. Farewell. [*Exit.*

65. true lover] F, true-love Capell; never] F, ne'er Hanmer, etc. 72. *Give . . . thee*] F, *I give thee now . . . me* Harness. 72, 73. *Give . . . Now*] F; *give me now leave.* Clo. *To leave thee!—Now* Macdonald ap. Camb.

65.] Capell's reading "true-love" (textual notes) may seem to restore the scansion of the line.

70. *paid*] paid for—in the currency of pain; suffered for.

72. *Give . . . . thee*] Another reading proposed is, "I give thee now leave to leave me"; but the Duke, bending to the humours of the occasion, thus with playful politeness requests the Clown to withdraw; cf. Henry to Worcester in *1 Henry IV.* I. iii. 20, "You have good leave to leave us."

73. *the melancholy god*] might be identified as Saturn (whence Saturnine); but (and see former note) the Clown's speech, however disguised the language, gives us in the main Orsino's character. See footnote in *The Tempest*, Introduction, p. xliv.

74. *doublet*] often used for a coat generally; otherwise an inner garment, the "double" of the outer, most like a modern waistcoat.

74. *changeable taffeta*] shot silk, whose colours vary somewhat as those of opal (next line). Taffeta may be the Persian *tâftah*, woven. Halliwell quotes aptly from *Euphues*, "As our changeable silk turned to ye sunne hath many colours and turned backe the contrary, so wit shippeth it self to every conceit, being constant in nothing but inconstancie."

75. *opal*] sometimes identified with the thunderstone; a stone of variable colours and strange virtues; see Pliny, *Nat. Hist.* XXXVII. vi.; or Batman, *Vppon Bartholome*, xvi. 73. The following occurs in Johnson's *New Inn*, "No fern-seed in my pocket; nor an opal Wrapt in a bay leaf i' my left fist To chain their eyes with."

75, 76. *of such constancy*] who are so changeable.

77. *their intent every where*] their destination constantly changing.

78, 79. *for that's . . . nothing*] Deighton paraphrases "for it is such constant change that ever lends a charm to a voyage of no settled purpose"; this may be the meaning; but

Duke. Let all the rest give place.

[*Exeunt Curio and Attendants.*

Once more, Cesario, 80
Get thee to yond same sovereign cruelty:
Tell her, my love, more noble than the world,
Prizes not quantity of dirty lands;
The parts that fortune hath bestow'd upon her,
Tell her, I hold as giddily as fortune; 85
But 'tis that miracle and queen of gems,
That nature pranks her in, attracts my soul.

Vio. But if she cannot love you, sir?

Duke. I cannot be so answer'd.

81. *yond'*] F, *yon'* Capell, *yond'* Collier. 83, 84. *lands; . . . her,*] Pope, etc.; *lands, . . . her:* F; *lands, . . . her,* Ff, Rowe. 89. *I*] Hanmer and others; *It* F, Ff, Rowe, Pope, etc.

we might cf. *Hamlet*, III. i. 69, "that makes calamity of so long life" (where "of so long life" means "so long-lived"), and then explain, "renders futile a promising voyage." But I am not satisfied with either explanation; it is not easy to determine on the one hand why inconsistency should make a good voyage out of nothing, nor, on the other hand, why the Clown should wish inconstant men to turn sea-farers, and frustrate good voyages—unless by way of penalty for their failing. I will, however, add the following from Gervinus:—"The Fool no less than Olivia, has seen through the Duke's disease, and he tells him of an excellent remedy: 'I would have men of such constancy,' he says, 'put to sea that their business might be everything, and their intent everywhere; for that's it, that always makes a good voyage of nothing.' Thus those natures which, forgetful of all else, become absorbed in one constant affection, he would drive into the very element of adventure, that they might forget their ponderings upon one intent, that in a natural course of life they might be delivered from the hard service of one idol, that that freshness might be restored to them which permits a man even in matters of love to reach his aim more quickly and easily, while the weak votaries of love forfeit their end."

82. *than the world*] than that of ordinary men, of men in general.

83. *dirty lands*] Cf. "spacious in the possession of dirt," *Hamlet*, V. ii. 90. See also Appendix I. p. 189.

84. *parts*] Variously used in our earlier literature; wealth, rank.

85. *giddily*] lightly, carelessly, negligently; epithet probably transferred; cf. "the giddy round of Fortune's wheel," *Lucrece*, 592.

87. *pranks her in*] Cf. "prank them in authority," *Coriolanus*, III. i. 23; but I take this to be equivalent to "prank her as"; the confusion arising probably from the poet's first thought being that of "a precious stone set" (*Richard II.* II. i. 46); his second, "one entire and perfect chrysolite" (*Othello*, V. ii. 145). The figure is such a favourite with Shakespeare, that this slight perplexity of wording becomes pleasant to the reader. Two other interpretations are possible: the pronoun "her" may stand for Olivia's mental and moral nature, which is adorned by her beauty of person; or "her in" may be an inversion of "in her," and then we understand that the lady's soul is a gem set in the framework of the body. For "prank" we may cf. "She spends half a day in pranking herself" (Nash, *Pierce Pennilesse*), or "a young woman curiously and wantonly pranked up" (Montaigne, *Essays*, II. viii.), quoted by W. J. Craig.

89. *I cannot be so answer'd*] Cf. with "He might have took his answer long ago" (I. v. 272), and with the speech

Vio. Sooth, but you must.
Say that some lady, as perhaps there is, 90
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?
Duke. There is no woman's sides
Can bide the beating of so strong a passion 95
As love doth give my heart; no woman's heart
So big, to hold so much; they lack retention.
Alas! their love may be call'd appetite,
No motion of the liver, but the palate,
That suffer surfeit, cloyment, and revolt; 100

89. *Sooth,*] *Sooth* F, *'Sooth* Capell, etc. 95. *bide*] F; *abide* F 3, 4. 100. *suffer*] F; *suffers* Rowe, Dyce, etc.

of Viola that follows. See also textual notes.

94. *There is . . . sides*] Shakespeare is not alone among Elizabethans in writing down a singular verb regardless of a plural subject that may follow. A general fact is in the mind, sometimes represented, as here, by a preparatory particle, ("There") and the singular verb is left unchanged though the special fact becomes plural. See my note on "What cares these roarers," *The Tempest*, I. i. 18, and II. v. 164 in this play.

94–104. *There is, etc.*] With the questionable (at least the half-true) doctrine of this speech, compare the statement made by the Duke at the beginning of the First Act (lines 9–15), where he contends that all love—and men's mostly—is quick to change, "so full of shape is fancy"; compare also lines 32–35 of this scene, "For, boy . . . women's are." These contradictory statements on the part of the Duke must not be regarded as merely exhibiting his character; they occur also in the speeches of Viola (cf., for example, "How easy . . . we," in II. ii. 30–32, with "As . . . we," in II. iv. 104–107), and we may gather plenty more from the plays generally; they are the half truths that go to make up the whole philosophy of the thinker. Like Bacon, Shakespeare gives us the *pros* and *cons* of love, distinguishes between kinds of love, modifies his opinions as life proceeds; but ultimately the great poet expounds to us the whole doctrine of the most entrancing, the noblest, and the holiest of human passions. See also the author's *Handbook to Shakespeare*, Chapter vii.

97. *So big, to hold*] So big, as to hold. An example of "Elizabethan brevity"; see note on I. v. 103.

97. *retention*] This is partly explained by the following line in *Sonnet*, cxxii. 9, "That poor retention could not so much hold." Again, the word has much of the meaning of "constancy"—capability of retaining—of loving steadily—for any length of time.

98. *appetite*] mere sensual and transient passion.

99. *No motion . . . palate*] not a deep-seated passion, but merely a passing sensation. For "liver" as the seat of love, etc., see my note on I. i. 36–39, and on *The Tempest*, IV. i. 56; and for "motion," see note on line 18 in the present scene. In regard to the "liver," Furness aptly quotes Batman, *Vppon Bartholome*, 1582, lib. v. cap. 39, p. 57: "the lyuer is the chiefe foundation of kindly vertue, and gretest helper of the first digestion in the stomacke . . . and sendeth feeding to all the members, and exciteth loue or bodelye lust, and receiueth diuers passions." See also note on III. ii. 19, 20.

100. *That suffer*] "That" has a double antecedent—"their" and "appetite,"—the second of these being the more important; and the verb is probably singular, its *s* having been absorbed into the word "surfeit" that follows.

But mine is all as hungry as the sea,
And can digest as much. Make no compare
Between that love a woman can bear me
And that I owe Olivia.

Vio. Ay, but I know—

Duke. What dost thou know? 105

Vio. Too well what love women to men may owe:
In faith, they are as true of heart as we.
My father had a daughter lov'd a man,
As it might be, perhaps, were I a woman,
I should your lordship.

Duke. And what 's her history? 110

Vio. A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pin'd in thought,

110. *And what's*] F; *What's* Pope, Hanmer.

That "appetite" is the chief antecedent of "suffer" may be seen from its position—in antithesis to "But mine" in the next line.

100. *surfeit, cloyment, and revolt*] This is probably a climax, referring to "appetite"; and if so, it may suit the sententious utterance of the Duke; then "surfeit" is the having too much; "cloyment," the dislike for more; "revolt," the nausea and vomit that follow. "Cloyment" (satiety) is probably a word of Shakespeare's own.

101. *as the sea*] Cf. with I. i. 10 and II.

101, 102.] "hungry" and "digest" carry on the metaphor in Shakespeare's manner, especially of his earlier period.

102. *compare*] comparison; often thus used.

104. *Olivia*] As Furness surmises, the Ŏ may be short, and the poet guiltless of cacophony (with ōwe).

106. *owe*] much as in line 104; "feel towards," bear to. We need hardly mention that the word "owe" frequently retains much of its earlier meaning, viz. "to own," "to possess."

108. *a daughter lov'd*] For this omission of the relative, see note on I. v. 103.

111–116. *A blank . . . grief*] For an explanation of this important passage, see Appendix II.

111, etc., *A blank, etc.*] "After the first line (of which the last five words should be spoken with, and drop down in, a deep sigh), the actress ought to make a pause; and then start afresh, from the activity of thought, born of suppressed feelings," Coleridge. We may note also the lyrical character of the blank verse in this passage.

112, 113. *like . . . cheek*] Cf. "l'amoroso verme veracemente con grandissimo cordoglio le rodena il core," Bandello. (See also Appendix I. p. 183.) But of course this figure of the canker worm is perhaps the very commonest in Shakespeare.

113. *damask*] "Semel rubidus, decies pallidus"; red, or red and white mixed. Possibly suggested by "bud" (line 112), but used elsewhere of the complexion (e.g. *As You Like It*, III. v. 120–123). In any sense the word stands for the *lumen juventæ purpureum* (the purple bloom of youth). For a modern use, cf. "your damask cheek," Tennyson, *The Day Dream*.

113. *pin'd in thought*] In the paraphrase of these lines (Appendix II.) I endeavoured to take into account a third characteristic of Shakespeare, his habit, namely, of repeating, expanding, and embellishing the thought first set down. Thus we have "She never . . . love," followed by the ornate expan-

And with a green and yellow melancholy,
She sat like Patience on a monument, 115
Smiling at grief. Was not this love indeed?
We men may say more, swear more; but indeed
Our shows are more than will, for still we prove
Much in our vows, but little in our love.

Duke. But died thy sister of her love, my boy? 120

Vio. I am all the daughters of my father's house,
And all the brothers too; and yet I know not.
Sir, shall I to this lady?

Duke. Ay, that's the theme.
To her in haste; give her this jewel; say
My love can give no place, bide no denay. [*Exeunt.* 125

115. *sat like*] F, *sat, like* some edd. 121. *I am*] F, *I'm* Pope, etc. 121, 122. *I am . . . too; and*] F, *She's all the daughters of my father's house, And I am all the sons, but* Hanmer.

sion "But let . . . cheek"; and then again, "she pined in thought" is repeated and picturesquely enlarged in "And with . . . grief," where "green and yellow" corresponds to "pined," and "melancholy" to "thought." See also Appendix II.

113. *thought*] See Appendix II.

114. *green and yellow*] See Appendix II.

115. *sat*] suggested doubtless by some *seated* figure of Patience, and not inaptly transferred to Viola's sister. See also next note.

115, 116. *She . . . grief*] See Appendix II. Theobald quotes Chaucer, *Assembly of Fowls*, 242: "Dame Pacience sittyng ther I fond With face pale, up-on an hille of sond"; but the reference to *Pericles*, v. i. 139 (page 192), is more important.

116. *grief*] In Appendix II. "grief" is explained as "the futile sorrow of a tomb"; but further, it represents the suffering of a forlorn girl, and "smiling at grief" may be rendered "smiling with calm resignation amidst (or upon) her sorrow." I do not think "smiling half in scorn, half in resignation," nor "in the luxury of woe," as some would interpret; and I am compelled to dissent from Hunter, who, following Malone, is confident that by "grief" we must understand some sculptured figure confronting the figure of Patience; "greefe" has no capital letter in F, but Patience has. The fact is that we must again moralise (Appendix II.) two —or three—meanings in one word; "grief," I repeat, denotes first the tomb with its trappings of woe; next, the sorrow of which that tomb is a monument; and thirdly, the grief of Viola's "sister."

117. *We men, etc.*] "We men proclaim our love to the world; we make infinite protestations, but our parade of passion is greatly in excess of either our intentions or our power to carry them into effect; we too often rhyme ourselves into ladies' favours, and reason ourselves out again; we are April when we woo, September when we wed." See Appendix I. p. 187.

117. *indeed*] This word ends the former line: is the repetition an oversight or intentional? See note on I. i. 11.

122. *and yet I know not*] Possibly an aside; she thinks that Sebastian may yet be saved.

125. *denay*] denial. Craig quotes *Jeronymo* (1588), "And let not wonted fealty be denayed"; also cf. "Of milde denaies, of tender scornes," Fairfax, *Tasso*. More usual as a verb; cf. *2 Henry VI.* I. iii. 107, "Then let him be denay'd the regentship."

SCENE V.—*Olivia's Garden.*

Enter SIR TOBY BELCH, SIR ANDREW AGUECHEEK, *and* FABIAN.

Sir To. Come thy ways, Signior Fabian.
Fab. Nay, I 'll come: if I lose a scruple of this sport, let me be boiled to death with melancholy.
Sir To. Would'st thou not be glad to have the niggardly rascally sheep-biter come by some notable shame? 5
Fab. I would exult, man: you know he brought me out o' favour with my lady about a bear-baiting here.
Sir To. To anger him we 'll have the bear again, and we will fool him black and blue; shall we not, Sir Andrew? 10
Sir And. An we do not, it is pity of our lives.

8. *o' favour*] F, *of favour* Ff, etc. *'tis* Rowe, i.; *it's* Rowe, ii.
13. *An*] Pope, etc., *And* F; *it is*] F;

1. *Come thy ways*] "ways" is probably an object of the verb "come," and colloquially pluralised. Some regard it as an adverbial genitive, and compare "othergates" in v. 193.

3. *boiled to death*] This penalty for poisoning would hardly escape mention by Shakespeare, who refers to the crime so frequently and with such repugnance. See note on line 116.

5. *sheep-biter*] Cf. Nash, *Pierce Pennilesse*, 1592, "What curre will not bawle, and be ready to flye on a man's face, when he is set on by his master, who, if hee bee not by to encourage him, he casts his taile betwixt his legges, and steales away like a sheepe byter." Taylor the Water-Poet speaks of "*currish* sheep-biters"; and the term seems to have been first applied to dogs that worried sheep, and hence to men of a snarling and surly temper; cf. "your sheep-biting face" in *Measure for Measure*, v. i. 359. According to Dyce, it was also "a cant term for a thief." Craig compares "his gate like a sheep-biter," Tusser, *Five Hundred Points of Good Husbandry*.

8. *bear-baiting*] We all remember Hume and Macaulay in this connection; and at the risk of being tedious we must quote the latter—"The Puritan hated bear-baiting, not because it gave pain to the bear but because it gave pleasure to the spectators." The practice is often referred to by Shakespeare; in this play see III. i. 123, 124.

11. *fool him black and blue*] Probably an amusing blunder of Sir Andrew's; a variation on "beat him black and blue."

13. *it is pity of our lives*] Cf. "it were pity of our lives," *Midsummer-Night's Dream*, III. i. 44; *i.e.* a bad thing for our lives—a great mistake, something to be regretted bitterly.

Enter MARIA.

Sir To. Here comes the little villain. How now, my metal of India! 15

Mar. Get ye all three into the box-tree. Malvolio's coming down this walk: he has been yonder i' the sun, practising behaviour to his own shadow, this half hour. Observe him, for the love of mockery; for I know this letter will make a 20 contemplative idiot of him. Close, in the name of jesting! Lie thou there: [*Throws down a letter.* for here comes the trout that must be caught with tickling. [*Exit.*

Enter MALVOLIO.

Mal. 'Tis but fortune; all is fortune. Maria once told 25

15. *metal*] Malone, etc.; *Mettle* F; *Nettle* Ff, Rowe, Capell, etc. 22. *jesting! Lie*] Theobald, etc.; *ieasting, lye* F, Ff, Rowe, Pope.

14. *little villain*] "A woman of Amazonian stature indulging in such pranks would be too horrible an infliction. . . . As she is, Maria is perfection in her small-sized way," C. C. Clarke.

14, 15. *my metal of India*] As will be seen in the textual notes, the F reading is "mettle" (a variant of metal), and that of Ff is "Nettle." Gold and riches of all kinds were associated with India, and we have in *Euphues*, "I see that India bringeth golde, but England breedeth goodnesse"; and it is best to explain "my girl of gold," or, "as good as gold" (cf. "golden lads and girls," *Cymbeline*, IV. ii. 262). The reading "Nettle of India" was preferred by Steevens, and the plant was identified by him as the "zoophyte called the *Urtica Marina*, abounding in the Indian seas." "The nettle of India," says Mason, "certainly corresponds with Sir Toby's description of Maria. . . . The nettle of India is the plant that produces what is called cow-itch, a substance only used for the purpose of tormenting . . ." But to these conjectures we must add that the Ff "Nettle" is probably a misprint.

21. *contemplative*] Cf. "That fools should be so deep contemplative," *As You Like It*, II. vii. 31; and in this scene, line 32, "Contemplation makes a rare turkey-cock of him." The word seems to be used in the sense of reflection, with a tendency to self-deception.

21. *Close*] keep close.

23, 24. *caught with tickling*] "*grope* or *tickle*, a kind of fishing, by putting one's hand into the water-holes where fish lye, and tickling them about the gills; by which means they 'll become so quiet that a man may take them in his hand, and cast them to land, or if large fish, he may thrust his fingers into their gills, and bring them to land." Thus Halliwell quotes *Dict. Rust.*; and other writers—Marston, Beaumont—mention the practice; and Steevens quotes from Cogan's *Haven of Health*, 1595, "This fish of nature loveth flatterie: for, being in the water, it will suffer itselfe to be rubbed and clawed, and so to be taken." "And there he caught the younker tickling trout," says Tennyson, who refers, I imagine, to this same practice. But for such a method of catching fish, I cannot myself vouch, although it appears to be resorted to occasionally even now in some country places; I am more familiar with "groping for trout, or "guddling," which Shakespeare also mentions (cf. "grope" or "tickle," in above quotation from *Dict. Rust.*).

me she did affect me; and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on 't? 30

Sir To. Here 's an overweening rogue!

Fab. O, peace! Contemplation makes a rare turkey-cock of him: how he jets under his advanced plumes!

Sir And. 'Slight, I could so beat the rogue! 35

Sir To. Peace! I say.

Mal. To be Count Malvolio!

Sir To. Ah, rogue!

Sir And. Pistol him, pistol him.

Sir To. Peace! peace! 40

Mal. There is example for 't: the lady of the Strachy married the yeoman of the wardrobe.

31, etc.] From this point until Mal. leaves the stage, the speeches of Toby, And., and Fab. are marked aside by Capell. 35. *'Slight*] F 3, 4, etc.; *Slight* F; *'slife* Rowe, etc. 41. *lady*] *Lady* F; *the Strachy*] most edd.; *the* Strachy, F; *the Trachy* Warburton; *the strachy* Var. '78, etc.; *the duchy* Bailey; *the Tragedy* Bulloch; *the County* Kinnear; *Malfi* Elze; *the Stracci* Lloyd; *the Starosty* Erfurdt.

26. *she did affect me*] that Olivia cared for me—was not indifferent to me. The real love is represented by the word "fancy," line 27. See note.

27. *come thus near*] to making a declaration; but cf. the use of the expression in III. iv. 67. In varying senses it occurs in other writers.

27. *she*] *i.e.* Olivia.

27. *fancy*] fall in love. For the meaning of this word, see note on line 26, also Introduction, p. xxxv, and *Troilus and Cressida*, V. ii. 165; and cf. "She went as simply as she might, to thentent that the King should not phansie her" (1568, *Grafton Chron.*, ii. 225; *New Eng. Dict.*).

28. *complexion*] See note on II. iv. 26. There the external sense is almost entirely changed to the internal—to the character as indicated by the general appearance.

33. *jets*] struts. Cf. *Arden of Feversham*, 1592, "Is now become the steward of his house, And brauely jets it in his silken gowne"; also *Cymbeline*, III. iii. 5, "The gates of monarchs Are arched so high that giants may jet through, And keep their turbans on." Halliwell quotes Palsgrave, *L'Eclaircissement de la Langue Française*, 1530, "I *jette* with facyon and countenance to set forthe my selfe, *je braggue*" (Latin *jactare*, O. Fr. *jetter*).

33. *advanced*] raised; cf. "advance their eyelids," *The Tempest*, IV. 177, and "The fringed curtains of thine eye advance," *ibid.* I. ii. 408.

35. *'Slight*] "By this light," or "by God's light"; cf. "'Od's lifelings" in V. 182.

36, 40.] "These speeches are more appropriate to Fabian than to Sir Toby," Wright.

41. *example*] precedent.

41. *the lady of the Strachy*] We should first notice that "lady" has a capital letter in F, as also "Strachy," which is in italics. Antithesis is the only additional clue afforded by the text; "the lady" (cf. "the lady of the house" in I. v. 190) is opposed to

Sir And. Fie on him, Jezebel!

Fab. O, peace! now he's deeply in; look how imagination blows him. 45

Mal. Having been three months married to her, sitting in my state,—

Sir To. O! for a stone-bow, to hit him in the eye.

Mal. Calling my officers about me, in my branched velvet gown; having come from a day-bed, where 50 I have left Olivia sleeping,—

50. *day-bed*] Rowe, *day bedde* F.

"the yeoman" (or servant), and the "Strachy"—or Duchy or Castle or Seignory or whatever else — to the wardrobe. Most probably we have a corruption of some proper name, and I have mentioned in the Introduction (p. xiv) how we are told by Bandello that the widowed Duchess of Amalfi (or Malphey) falls in love with and marries her steward [note also "The dutchesse of *Malphey* chose for her husband her servant *Vlrico*," Greene, *Carde of Fancie*, 1593 (Boswell)], and it is my belief that "the Strachy" is a corruption of "Malphey." But I make this statement with diffidence, and we must regard with more or less interest the other attempts that commentators have made to identify this mysterious "Strachy." Some of these are given in the textual notes, others are: "the lady of the Starchery—or Starchy," *i.e.* the lady who had charge of the royal laundry, or of the linen; "the lady of the Stratice," *i.e.* the Governor's widow; "the lady of the stitchery, saucery, etc." Hunter, very doubtfully as I think, would connect with Nicholas Starkey or Starchy (Introduction, p. xiv) as a "kind of intimation to Shakespeare's audience to expect something on a topic which was at that time of no small public interest."

42. *the wardrobe*] Formerly a separate department of the royal household; and the "yeoman of the wardrobe," otherwise known as the "Master of the wardrobe," was one of the superior servants. Such was the yeoman ordinarily; in Marston's *Fawn* the butler is "yeoman of the bottles."

43. *Jezebel*] Probably a blunder of Sir Andrew, referring to Malvolio; but it has been proposed to read "her" for "him" in this line.

44. *deeply in*] explained by the words that follow — "deep in the muddy imaginings of his conceited brain."

45. *blows him*] puffs him up, makes him swell with pride. Cf. "No blown ambition doth our arms incite," *King Lear*, IV. iv. 27.

47. *my state*] *i.e.* "my chair of state"; this was usually overhung by a canopy. Cf. *1 Henry IV.* II. iv. 415, "This chair shall be my state." Cf. also Cotgrave, "*Dais*, or *Daiz*. A Cloth of Estate, Canopie or Heauen, that stands over the heads of Princes thrones; also the whole State or Seat of Estate; also the boords of a beds teaster whereat the valances be hanged." Mr. W. J. Craig compares "We'll stand near the state," Beaumont and Fletcher, *Four Plays in One*.

48. *stone-bow*] a cross-bow, from which stones or bullets were discharged. See Book of Wisdom, v. 22. Cf. "Children shall shortly take him for a wall, and set their stone-bows in his forehead," Beaumont and Fletcher, *King and no King* (quoted by Mr. Craig).

49. *branched*] ornamented with designs of leaves and flowers. Cf. Cotgrave, "*Fueillage*: m. Branched worke, in Painting, or in Tapistrie." Mr. Craig quotes Chapman, *May Day*, (1611), "That sweet wench in the branched gown"; also T. Heywood, *Fortune by Land and Sea* (1655), II. i., "The bridegroom as well in brancht satin as in brancht Rosemary most couragious."

50. *day-bed*] couch or sofa. Except in Shakespeare I cannot trace an earlier use of the word; but cf. Fletcher (1624),

Sir To. Fire and brimstone!

Fab. O, peace! peace!

Mal. And then to have the humour of state: and after a demure travel of regard, telling them I know my place, as I would they should do theirs, to ask for my kinsman Toby,— 55

Sir To. Bolts and shackles!

Fab. O, peace, peace, peace! now, now.

Mal. Seven of my people, with an obedient start, make out for him. I frown the while; and perchance wind up my watch, or play with my—some rich jewel. Toby approaches; court'sies there to me,— 60

Sir To. Shall this fellow live?

Fab. Though our silence be drawn from us with cars, yet peace! 65

Mal. I extend my hand to him thus, quenching my familiar smile with an austere regard of control,—

55. *travel*] *trauaile* F. 57. *kinsman* F, *Uncle* Rowe. 62. *my—some*] Collier, etc.; *my some* F, F 2, Malone, etc.; *my handsome* Daniel; *some* F 3, 4, etc. 63. *court'sies*] Malone, *courtesies* Knight, etc., *curtsies* F. 65. *with cars,*] F; *with cares* Ff, Rowe, etc.; *by th' ears* Hanmer and others; other suggestions are *with cats* (whips); *with cords; with screws; with crows* (crowbars); *with cues; with racks; with curs.* 68. *control,—*] *controll.* F. *controul;* Capell.

Rule a Wife and have a Wife, III. i., "Is the great couch up, the Duke of Medina sent? *Altea.* 'Tis up and ready. *Margarita.* And day-beds in all chambers? *Altea.* In all, lady." In *Richard III.* (Quartos) we have (III. vii. 72), "He is not lolling on a lewd day-bed" (the Ff reading is "love-bed").

54. *the humour of state*] to be able to humour my consciousness of dignity; to assume the haughty manner of my position, and enjoy it to the full.

55. *a demure travel of regard*] after gravely looking them all over one by one. "Travel" is strangely used.

57. *Toby*] Note the omission of "Sir."

60. *Seven*] an imposing number, surely.

62. *wind up my watch*] Cf. *The Tempest*, II. i. 12. "Pocket watches were brought from Germany about 1580," Malone.

62, 63. *play with my—some rich jewel*] Malvolio is about to say "play with my chain" (of office as steward; see II. iii. 121, note), but suddenly remembers his new dignity.

63. *court'sies*] bows low; "courtesy" was then used of men as well as of women.

65. *with cars*] suggested doubtless by the fate of Mettus Fuffetius (Virgil, *Æneid*, viii. 642–645), who was torn asunder by chariots driven in opposite directions. Many emendations of the word "cars" have been proposed, but none seem necessary. The more familiar reference is found in such a passage as the following: "but a team of horse shall not pluck that from me," *Two Gentlemen of Verona*, III. i. 265. For "cars" some would read "carts" or "cords" or "cables," which is unnecessary; indeed, the textual notes furnish a strange assortment of alternatives. See also the note on III. ii. 61.

68. *austere . . . control*] a severe look of authority.

Sir To. And does not Toby take you a blow o' the lips then? 70

Mal. Saying, "Cousin Toby, my fortunes having cast me on your niece give me this prerogative of speech,"—

Sir To. What, what?

Mal. "You must amend your drunkenness." 75

Sir To. Out, scab!

Fab. Nay, patience, or we break the sinews of our plot.

Mal. "Besides, you waste the treasure of your time with a foolish knight,"—

Sir And. That's me, I warrant you. 80

Mal. "One Sir Andrew,"—

Sir And. I knew 'twas I; for many do call me fool.

Mal. [*Seeing the letter.*] What employment have we here?

Fab. Now is the woodcock near the gin. 85

Sir To. O, peace! and the spirit of humours intimate reading aloud to him!

Mal. [*Taking up the letter.*] By my life, this is my lady's hand! these be her very *C*'s., her *U*'s, and

69. *o' the*] *on the* Rowe, i. 71. *Cousin*] *Cosine* F, *Uncle* Rowe. 83. *employment*] F, *implement* Theobald. 86. *and*] F, *Now* Rowe.

69. *take you*] deal you; as in *Henry V.* IV. i. 23, and elsewhere. Mr. Craig quotes *The Interlude of Youth* (about 1553; see Hazlitt's Dodsley), "Therefore crake no longer here Lest I take you on the ear."

76. *scab*] scurvy fellow. Cf. *Much Ado about Nothing*, III. iii. 107.

77. *break the sinews*] Shakespeare is nothing if not figurative; note on II. iii. 153.

78. *treasure*] as above—with alliteration thrown in.

83. *employment*] how dignified is the term "employment"! for his highness must stoop to pick up a letter. Others have thought that "employment" must be a misprint for "implement."

85. *woodcock*] This is the bird selected in *Hamlet*, I. iii. 115, and V. ii. 317; it was regarded as a type of stupidity (cf. Cotgrave, and Fr. *bécasse*)—a characteristic, however, shared by other birds in Shakespeare, the snipe, *Othello*, I. iii. 391, for example, and the gull, as in this play, III. ii. 70.

85. *gin*] still used of a snare or trap; the word is abbreviated from "engine."

86. *the spirit . . . intimate*] may the genius who presides over such eccentric dispositions suggest, etc. I do not think that "humours" here means "merriment," "mischief," "humour."

89. C's, etc.] As Malvolio does not open the letter till line 95 ("By your leave, wax"), these letters, apparently capitals, should appear in the address; it begins with a capital T, the U may be the first letter of "unknown"; and Ritson has suggested that the address, in accordance with the usage of the time, ended with the words, "with Care Present"; and if so, these additional words furnish the C and the P. But possibly the letters were selected on other grounds.

her *T*'s; and thus makes she her great *P*'s. It is, in contempt of question, her hand. 90

Sir And. Her *C*'s, her *U*'s, and her *T*'s; why that?

Mal. *To the unknown beloved, this, and my good wishes:*

Her very phrases! By your leave, wax. Soft! and the impressure her Lucrece, with which she uses to seal: 'tis my lady. To whom should this be? 95

Fab. This wins him, liver and all.

Mal. [Reads.] *Jove knows I love;* 100
But who?
Lips, do not move:
No man must know.

"No man must know." What follows? the numbers altered! "No man must know." If this should be thee, Malvolio? 105

Sir To. Marry, hang thee, brock!

90. *her* T's:] F, *her* Ts *and* Ps! Keightley. 100–103.] Prose italics F. 101. But who?] Alas! but who, Hanmer. 105. *numbers altered!*] Capell, etc.; *numbers alterd:* F, Ff; other suggestions are *numbers alter'd*—Rowe, i.; *number's alter'd* Rowe, ii., etc.; *numbers alter* Hanmer; *number is altered* Var. '73.

91. *in contempt of question*] so that to doubt it would be ridiculous; yet like "spite" in a similar construction, the word "contempt" has lost some of its meaning; cf. "in contempt of man," *King Lear*, II. iii. 8.

92. *why that?*] We must suppose that the audience would know, if Sir Andrew did not, and that on hearing the latter's "why that," a contemporary of Shakespeare would remark, "The silly fellow." But we moderns share some at least of Sir Andrew's perplexity.

95. *By your leave, wax*] Cf. "Good wax, thy leave," *Cymbeline*, III. ii. 35.

95. *Soft!*] Perhaps the nearest equivalent in modern English would be, "well now"; or, according to taste, we may explain, "gently," "stay now," etc.

96. *impressure*] Cf. "expressure," II. iii. 162.

96. *her Lucrece*] her seal, which had the head of Lucrece engraved upon it; seals representing Lucretia were favourites among ladies of that day.

99. *liver and all*] Cf. "No motion of the liver, but the palate," in II. iv. 99; and see note thereon.

100. Jove, etc.] as prose in F. The metrical arrangement in Capell's. See also textual notes.

104, 105. *What follows? the numbers altered!*] *i.e.* "What follows? why, another stanza ('I may command,' etc.), but in a different metre." For "numbers" in the sense of metre, cf. Hamlet's "I am ill at these numbers" (*Hamlet*, II. ii. 120).

107. *brock*] badger. Malone interprets "Thou vain conceited coxcomb, thou over-weening rogue." For "badger" as a term of contempt Malone quotes "This self-conceited brock," *The Merrie Concerted Jests of George Peele*, 1657.

Mal. [Reads.] *I may command where I adore;*
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore:
M, O, A, I, doth sway my life. 111

Fab. A fustian riddle!
Sir To. Excellent wench, say I.
Mal. "*M, O, A, I,* doth sway my life." Nay, but first,
let me see, let me see, let me see. 115
Fab. What a dish o' poison has she dressed him!
Sir To. And with what wing the staniel checks at it!
Mal. "I may command where I adore." Why, she
may command me: I serve her; she is my lady.
Why, this is evident to any formal capacity; 120

108.] As two lines of verse in italics F. 109. Lucrece knife,] *Lucrece knife* Rowe, etc.; *Lucresse knife* F; Lucress wife F 3, 4; *Lucrece' knife* Walker. 114, 115. *first, let me see,*] F; *first* F 3, 4, Rowe, etc. 116. *What a dish*] Rowe, etc.; *what dish* F; *dish o'* most edd.; *dish a* F; *dish a'* Halliwell; *dish of* F 3, 4, etc. 117. *staniel*] Hanmer (see note below), *stallion* F.

109. Lucrece] with accent on first syllable. Probably a genitive, reinflected because ending with a sibilant.

111. M, O, A, I,] "Every one of these letters are in my name"; this discovery is made by Malvolio in line 144, below. Halliwell naïvely suggests "My Own Adored Idol" as a solution of this "fustian riddle," which was imitated, he says, from similar riddles current at the time. But I am almost content with Malvolio's interpretation, especially as we may compare "Thy huntress' *name*, that my full life doth sway," *As You Like It*, III. ii. 4.

112. *fustian*] commonplace, absurd; cf. "to discourse fustian," *Othello*, II. iii. 282; "a fustian rascal," *2 Henry IV.* II. iv. 203. Fustian was a coarse and common variety of cloth; hence the figure.

116. *What . . . him*] What a dish of poison has Maria prepared for him! The figure from poison is a favourite one with Shakespeare. See note on line 3 and on 201 and 202.

117. *with . . . it*] with what ill-trained (or untrained) flight this kestrel swerves to seize it. If from no other sources, the above rendering may be derived first from the fact that the quarry is "poison," and next from the same figure in III. i. 68, "And, like the haggard, check at every feather That comes before his eye."

117. *staniel*] This is Hanmer's emendation (he spells "stannyel") of the F "stallion," which is obviously an error. The staniel—variously spelled "stannel," "stanyel," "stannyel"—is an inferior kind of hawk, known also as the kestrel or windhover; cf. Cotgrave, "*Cresserelle* . . . a Kestrell, Staniell, Fleingall." Mr. Craig quotes Holland's Pliny, *Nat. Hist.* i. p. 291, "Therefore the Doues need to haue with them the bird which is called Tinnunculus, *i.e.* a Kestrill or Stannell"; also, "a white-livered staniel," *Lady Alimony*, Haz. Dods. xiv. 284.

117. *checks at*] "To checke is when crows, rooks, pies, or other birds, comming in the view of the hawke, she forsaketh her naturall flight to flie at them," Latham, *Falconry*, 1633. "The haggard falcon that has never learned constancie to her legitimate pursuit will 'check' or change the quarry at which she is flown for any magpie or crow that fortune may throw in her way," Madden, quoted by Furness.

120. *any formal capacity*] any man in his ordinary senses. "Formal," not

there is no obstruction in this. And the end,—
what should that alphabetical position portend?
If I could make that resemble something in me,—
Softly! *M, O, A, I,*—

Sir To. O! ay, make up that: he is now at a cold 125
scent.

Fab. Sowter will cry upon 't, for all this, though it be
as rank as a fox.

Mal. *M*, Malvolio; *M*, why that begins my name.

Fab. Did not I say he would work it out? the cur is 130
excellent at faults.

Mal. *M*,—but then there is no consonancy in the

125. *O! ay,*] *O I*, F; *make up*] F, *make out* Hanmer, *take up* Anon. ap. Camb. 127. *it be*] *it ben 't* Hanmer; *it be not* Johnson, Keightley.

out of form, in the normal state, well-regulated; cf. "Till I have used the approved means I have With wholesome syrups, drugs, and holy prayers, To make of him a formal man again," *Comedy of Errors*, v. i. 105.

121. *obstruction*] nothing that hinders the meaning from being obvious. As so often, when Shakespeare employs a word in some special sense, it occurs more than once in the same play. In *Twelfth Night* we have also "and yet complainest thou of obstruction?" (IV. ii. 41), and, "This does make some obstruction in the blood" (III. iv. 22).

122. *alphabetical position*] Does this imply that the letters selected from the word "Malvolio" have their order changed?

125. *O! ay,*] O I in Folio; Sir Toby echoes two of the letters, and plays with both.

125. *make up that*] put them together, and discover something significant.

125, 126. *at a cold scent*] where the scent fails; cf. "Saw'st thou not, boy, how Silver made it good At the hedge-corner, in the coldest fault," *The Taming of the Shrew*, Ind. I. 20. The word "fault" in this quotation occurs in line 131, below. ("Cold" is used metaphorically for "imperceptible," "defective.")

127. *Sowter*] a cobbler, or botcher; possibly given to a clumsy hound. Furness suggests that it may stand for "Shouter," as "suitor" was pronounced "shooter"; and he adds that "Shouter" as the name of a dog would be as appropriate as "Echo." He also thinks there may be a play upon "Shouter" and "cry."

127, 128. *Sowter . . . fox*] "The stupid dog will be picking up the scent again, and giving tongue most clamorously (Shouter), and yet all the while the scent was as strong as that of a fox (for anyone could see that M. O. A. I. stands for Malvolio)." The reference is, first of all, to the four significant letters; and after this — but only possibly—to Maria's "device" (II. iii. 168, II. v. 187) as a whole. See also next note.

127. *cry upon 't*] Cf. *The Taming of the Shrew*, Ind. I. 23, "He (the dog) cried upon it at the merest loss, And twice to-day picked out the dullest scent." See also note above.

131. *faults*] checks caused by failure of scent; see note on line 125, above, and cf. also "The hot scent-snuffing hounds . . . have singled . . . the cold fault cleanly out," *Venus and Adonis*, 694. Mr. Craig compares Marston, *The Malcontent*, III. iv., "The dogs are at a fault."

132. *consonancy*] consistency (cf. *Hamlet*, II. ii. 295), probably a figure from music — one of Shakespeare's deepest wells of metaphorical inspiration.

sequel; that suffers under probation: *A* should follow, but *O* does.

Fab. And *O* shall end, I hope. 135

Sir To. Ay, or I'll cudgel him, and make him cry *O!*

Mal. And then *I* comes behind.

Fab. Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes 140 before you.

Mal. *M, O, A, I;* this simulation is not as the former; and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose. 145

133. *sequel; that*] Rowe, etc.; *sequell that* F. 139. *an you*] *and you* F. 144. *are*] F, *is* Rowe and others. See note below.

133. *that . . . probation*] that (the sequel) fails when put to the test. Not that Malvolio's lordly language always needs an interpreter; but here, for example, other renderings are possible according to the punctuation of the Folio, which has no stop after "sequel"; and it has been proposed to read "suffices" for "suffers." Rowe put the semicolon after "sequel"; Furness prefers a comma.

135. *And . . . end*] Here we may interpret *ad lib.* Johnson makes the *O* stand for a hempen collar; Steevens says, "I believe he meant only, 'It shall end in sighing,'" and quotes *Romeo and Juliet*, III. iii. 90, "Why should you fall into so deep an O?" Let us supplement this with, "As O ends Malvolio's name, so we trust that he will cry O at the end of our practical joke upon him." And Sir Toby seems to answer, "If our device fails in this respect" (for he appears to have some doubt about it), "I will beat him till he cries *O*." Furness, with some plausibility, would assign the "Ay, or . . . cry O!" speech to Sir Andrew.

139. *an you*] "The F 'and you' seems equivalent to 'and an you,' *i.e.* 'and if you,' you being emphatic," Capell. We may add that the F commonly prints "and" for the "an" of our text, though it often prefers the "an" form; sometimes we have the reduplication "an if." The word "and" (or the Scandinavian form or the abbreviation "an") originally included "if" among its meanings.

140. *detraction, etc.*] A vivid phrase, that might imply some knowledge of Latin. Something like it is the poet's use of "simulation" (line 142), "obstruction" (line 121, note), "probation" (line 133), "revolve" (line 146), and a host of other words in the immediate context. See also notes on I. v. 95, 98, and V. 145.

140. *than fortunes*] with a possible reference to Malvolio's "all is fortune," in line 25.

142–144. *this simulation . . . bow to me*] this disguise of meaning is not so easily seen through as the former, yet with a little forcing or straining it might be made to apply to me. By "the former" is meant the first line of the stanza, viz. "I may command where I adore," in which Malvolio found no "obstruction."

143. *crush*] Cf. "a crush'd necessity" in *Henry V.* I. ii. 175. See also former note.

144. *every one . . . are*] The verb is plural by attraction to the noun "letters," which immediately precedes. These deviations from strict grammar are common in the earlier literary stages of a language, and they subsist even in its later colloquial usages. (Cf. line 164.)

[Reads.] *If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon them. Thy Fates open their hands; let thy blood and spirit embrace them; and to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity. She thus advises thee that sighs for thee. Remember who com-*

146. stars] *stars* F; state Lettsom. 148. achieve] atcheeues F, atcheeue Ff. 149. upon them] Rowe, etc.; vppon em F.

146. revolve] A Latinism; consider.

146. In my stars] See I. iii. 135, note; and for another reference compare line 175, "I thank my stars,"—a conventional phrase now, but pronounced more seriously by Malvolio.

148. some are born, etc.] Here the F reading is "some are become," but in III. iv. 43 and V. 374, where the famous aphorism recurs, "are born" is substituted; hence Rowe adopted the latter reading in this instance also. Further, the F "atcheeues" in the present passage becomes "atcheeue" in III. iv. 45, and "atchieue" in V. i. 374.

150. blood and spirit] Cf. "whose blood and judgement are so well commingled," *Hamlet*, III. ii. 74; also, "Though sometimes it show greatness, courage, blood," *1 Henry IV.* III. i. 181. "Blood" seems almost synonymous with "spirit," or "courage," with a possible further connotation of high breeding.

153. opposite] Used as a noun in III. ii. 66. Cf. Cotgrave, "*Repugner*, to repugne, cross, thwart, impugne, resist, withstand, contradict, gainesay, disagree from, be opposite unto."

154. tang] sound loud with; and sometimes it means "smack" or "taste." In III. iv. 73 we have "langer with" in F, but "tang with" in the other Folios. It is interesting to remember how often some special word, phrase, or figure recurs in the same play. See note on line 121. For the meaning of "tang," cf. "'Tis a strange noise, And has a tang o' the justice," Fletcher, *Night Walker*, III. iv. In *The Tempest*, II. ii. 52—"She had a tongue with a tang"—the word occurs in its more ordinary sense of noise — "a loud dominant sound" (Wright); and some of this sense is attached to the word here. For the word in a good sense Mr. Craig quotes Beaumont and Fletcher's *Fair Maid of the Inn*, III. i., "very good words; there's a tang in em, and a sweet one; 'tis music." He also refers to Akerman, *Glossary to Wiltshire*, ed. 1879, "to tang the bell is to pull it."

154, 155. put . . . singularity] Cf. "He seems to be the more noble, in being fantastical; a great man, I'll warrant," *The Winter's Tale*, IV. iv. 779. "Put thyself into the trick of" is a little strained, metaphorically—"assume eccentric manners" or "habits." "Trick" appears to be an expression of heraldry; it is used to denote some singularity of face, nature, etc.

156–158. Remember . . . cross-gartered] Before commenting upon the fashion of yellow stockings and cross-gartering, we have to notice some apparent inconsistencies in the text. A few lines further on (170, 171) Malvolio asserts, "She did commend my yellow stockings of late, she did praise my leg being cross-gartered"; and with this we must contrast the following, in lines 204–206: "he will come to her in yellow stockings, and 'tis a colour she abhors; and cross-garter'd, a fashion she detests." And we ask, Did Olivia speak ironically to Malvolio, and was she heard or overheard by Maria; or does Maria know Malvolio to be

mended thy yellow stockings, and wished to see thee ever cross-gartered: I say, remember. Go to, thou art made, if thou desirest to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee, 160

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162–164. She . . . *Daylight*] Capell, etc.; *Shee that would alter seruices with thee, the fortunate vnhappy daylight* F.

such a fool that her mere suggestion of a remark by Olivia will become his fixed belief? But there is another difficulty, for we must further ask, Has Malvolio been in the habit of wearing yellow stockings and of cross-gartering his legs? his mistress, it seems, "wished to see thee *ever* cross-gartered" (lines 157, 158); perhaps, therefore, he had dressed himself in this way at times; certainly he is not so dressed on this occasion—as he tells us in lines 175–177, "I will be strange, stout, in yellow stockings, and cross-garter'd, even with the swiftness of putting on." And in line 204 this is confirmed by Maria: "he will come to her in yellow stockings . . . and cross-garter'd." Moreover, his traditional stage costume up to this point is Puritan black. Altogether, I should say that we have, at least in some degree, an example of those slight inconsistencies that must be expected to occur in dramatic work of great extent and variety; the most careful artist of limited scope is liable to error, or takes something for granted, as he transforms the real into the ideal. (Introduction, p. xxx.) I have said so much because we are now in a better position to discriminate between the various items of information and conjecture that have been brought to bear on the subject of yellow stockings and cross-gartering; and it may be best to say briefly that the last of these fashions may have been retained by the Puritans after being disused by others (cf. "singularity," line 155); that cross-garters were possibly the mark of a fop; that yellow stockings "appear to have been specially worn by the young," and that "Malvolio may have affected youthful fashions in dress" (Wright), and that "in the present instance the fashion (cross-gartering) had been exaggerated by Malvolio" (Deighton); cf. his "obstruction in the blood" (III. iv. 22). See also note on line 183.

157. yellow stockings] The following quotations are to the purpose:—"The yeomen attending the Earl of Arundel, Lord Windsor, and Mr. Fulke Greville, were dressed in yellow worsted stockings," From Henry Goldwell's account of an entertainment performed before Queen Elizabeth in 1581 (Steevens). "They had apparently gone out of fashion in Sir Thomas Overbury's time, for in his *Characters* he says of 'A Country Gentleman,' 'If he goes to Court, it is in yellow stockings'; as if this were a sign of rusticity." "The tradition of wearing them survives in the costume of the boys at Christ's Hospital" (Wright). See also former note.

158. cross-gartered] Among quotations that illustrate this fashion are the following: — "Hose garters, going acrosse, or ouerthwart, both above and beneath the knee," Junius, *Nomenclator*, 1585. "Ile tell thee, sirrah, he 's a fine neat fellow, A spruce slave; I warrant ye, he 'll have His cruel garters cross about the knee," Description of a serving-man in Porter's *Two Angry Women of Abington*, 1599. Of these two quotations, the first describes the method of tying the garter, and the second assigns that article of dress to a servant. Fletcher, however, speaks of "all cross-garter'd gentlemen" (*The Woman Hater*, 1607, I. ii.); and Ford writes (*The Lover's Melancholy*, 1629, III. i.), "As rare an old youth as ever walked cross-garter'd," from which passage Wright conjectures that "cross-garters were apparently becoming obsolete." See also note on line 183.

163. *Fortunate-Unhappy*] Shall we

Daylight and champain discovers not more: this is open. I will be proud, I will read politic 165 authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me, for every reason excites to this, that my lady loves me. She did commend 170 my yellow stockings of late, she did praise my leg being cross-gartered; and in this she manifests herself to my love, and with a kind of injunction drives me to these habits of her liking. I thank my stars I am happy. I will be strange, 175 stout, in yellow stockings, and cross-gartered, even

164. *champain*] Dyce, etc.; *champian* F; *champion* F 3, 4; *champaign* some edd.; *discovers not*] F, *discovers no* Pope, *discover no* Hanmer, *discover not* some edd. 165. *politic*] *politicke* F. 168. *not now*] F, *now* some edd.

say, "the Loving-Unloved," or, "The wealthy one who is love-lorn"?

164. *Daylight . . . more*] "Broad daylight and open country does not make things plainer." Wright notes that the F "champian" (textual notes) is to be found in the margin of the authorised version of Ezekiel xxxvii. 2; another old form of the word is "champion," as in F 3, 4; and in *King Lear*, I. i. 65, it takes the form "champains," which I therefore retain in this text. But for "champian" the *New Eng. Dict.* quotes (1601), R. Johnson, *Kingd. and Commw.* (1603), "It hath larger champians than Lyguria"; also (1653), Holcroft, *Procopius*, ii. 39, "Finding all open champian about the Towns there." Also for "champion" (1573), Tusser, *Husb.*, "In woodland, in Champion, Citie, or towne"; and (1589) Greene, *Menaphon*, "Menaphon looking over the champion of Arcadie."

164. *discovers*] See textual notes; also line 144, and II. iv. 94.

165. *open*] perfectly plain.

165, 166. *politic authors*] authors who write about state affairs; Machiavelli among them—as we may imagine.

167. *point-devise*] "A shortened form of the old phrase *at point device*, equivalent to with great nicety or exactitude, a translation of Old French *à point devis*, according to a point (of exactitude), that is devised or imagined, *i.e.* in the best way imaginable," Skeat. Here the sense is "to the minutest particular." Douce tells us that the phrase has been supplied from the labours of the needle. *Poinet* in the French language denotes a stitch; *devisé*, anything invented, disposed, arranged. "Point-devise" was therefore a particular sort of patterned lace worked with a needle; and the term "*point*-lace" is still familar to every woman. Mr. Craig quotes Erasmus, *Apophthegms*, translated by Udall, 1564, "furnished even to the pointe device," also Holinshed, *Chronicle*, vol. ii., 1577, "furnishing it at point devise."

169. *jade me*] Exactly how this metaphor applies is not clear; "play me a jade's trick" is safe to begin with; but what trick? We may select from, "to slip the head out of the collar," and (*Much Ado about Nothing*, I. i. 142–145) "I would my horse had the speed of your tongue . . . You always end with a jade's trick"; also from, "make me appear like a jade," "make me ridiculous and contemptible."

175. *strange*] Cf. both "be opposite with a kinsman" in line 153, and "put thyself into the trick of singularity" in line 154; it is, however, the first of these that "strange" most readily refers to; it includes the general notion of pride and *hauteur*.

176. *stout*] There is something of this also in "stout" (see former note);

with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.

[Reads.] *Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well; therefore in my presence still smile, dear my sweet, I prithee.* 180

Jove, I thank thee. I will smile: I will do every thing that thou wilt have me. [*Exit.*

Fab. I will not give my part of this sport for a pension of thousands to be paid from the Sophy. 185

Sir To. I could marry this wench for this device.

Sir And. So could I too.

Sir To. And ask no other dowry with her but such another jest. 190

Sir And. Nor I neither.

Fab. Here comes my noble gull-catcher.

Re-enter MARIA.

Sir To. Wilt thou set thy foot o' my neck?

Sir And. Or o' mine either?

Sir To. Shall I play my freedom at tray-trip, and become thy bond-slave? 195

192. *noble*] F, *notable* Schmidt.

and cf. "surly with servants" in line 153; also, "Oft have I seen the haughty cardinal . . . As stout and proud as he were lord of all," *2 Henry VI.* I. i. 187.

177. *Jove*] Here and in line 183, and elsewhere in the play, "Jove" has probably replaced the word "God," in deference to the statute of James I. against profanation. "Jove" as an adjuration sounds very strange in the mouth of Malvolio, with his Puritan attributes.

183. *I will smile*] Up to the present Malvolio has been dressed in black, and of countenance Puritanical, without a smile; hence both changes are amusing, the part foppish, part old-fashioned clothes, and the foolish face beaming with smiles.

185. *part of*] share in.

186. *Sophy*] The Shah of Persia as in *The Merchant of Venice*, II. i. 25. "Sophy" (Safi, "elect") was a title borne by the sovereigns of Persia—the Safavi dynasty—from 1505-1725. In 1599 Sir Robert Shirley returned from an embassy to the Shah or Sophy, and he boasted of the rewards he had received from the Persian monarch. Hence the allusion in the text—"a pension, etc." The account of the travels of Sir R. Shirley and his two brothers was printed in 1600. (Introduction, p. xx.)

195. *tray-trip*] "A game with cards, played with dice as well as with cards, the success in which chiefly depended upon the throwing of treys" (*i.e.* threes), Halliwell. The following

Sir And. I' faith, or I either?

Sir To. Why, thou hast put him in such a dream, that when the image of it leaves him he must run mad. 200

Mar. Nay, but say true; does it work upon him?

Sir To. Like aqua-vitæ with a midwife.

Mar. If you will then see the fruits of the sport, mark his first approach before my lady; he will come to her in yellow stockings, and 'tis a colour she 205 abhors; and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. If you will see it, 210 follow me.

Sir To. To the gates of Tartar, thou most excellent devil of wit?

Sir And. I 'll make one too. [*Exeunt.*

202. *aqua-vitæ*] Ff, *Aqua vite* F. 208. *to a*] F; *to* F 3, 4, Rowe, Pope. 212. *gates of Tartar*] F, *gates Tartar* F 4, *gates, Tartar*, Rowe, *gates of Tartarus* Coll. MS.

(quoted by Reed) occurs in Machiavell's *Dogge* (1619):

"But leaving cards, lett 's goe to dice awhile,
To passage, treitrippe, hazarde, or mumchance . . .
And trippe without a treye makes had-I-wist
To sitt and mourne among the sleepers' rancke."

The game may have varied; some think it resembled hop-Scotch, or Scotch-hop, and the conjecture is not altogether unwarranted by contemporary references. The following is also to the point: "Giocare al nove, to play at noven, or tray-trip, also to play at nine-holes," Torriano, *It. Dict.*, 1656 (quoted by Wright). Craig compares "Where he did play at tre trip for tray," Sir J. Suckling, *Campaign*. The word occurs also in the *Epistle to the Terrible Priests* of Penry and John Udall, 1588, and in *Appius and Virginia* (1575); also in Jonson and Davenant.

201. *does it work upon him?*] Cf. "Like poison given to work a great time after," *The Tempest*, III. iii. 105.

202. *Like aqua-vitæ, etc.*] (cf. *eau de vie*). Why "strong waters" should act specially upon midwives I am unable to discover, but we may suppose that they were addicted to the drink. Juliet's nurse twice calls for *aqua-vitæ*.

208. *addicted to*] in an earlier neutral sense, and not necessarily of some bad habit; "habitually inclined to," "disposed to."

212. *Tartar*] This form is used by Shakespeare for Tartarus, the poetical term for the *Inferi* or "lower regions." Mr. Craig compares Spenser's "Tartary"; also the old play *Tancred and Gismunda* (1591), IV. i., "And Parthie, moved by the grieved ghost Of her late husband that in Tartar dwells."

ACT III

SCENE I.—*Olivia's Garden.*

Enter VIOLA, *and Clown with a tabor.*

Vio. Save thee, friend, and thy music. Dost thou live by thy tabor?

Clo. No, sir, I live by the church.

Vio. Art thou a churchman?

Clo. No such matter, sir: I do live by the church; for I do live at my house, and my house doth stand by the church. 5

Vio. So thou mayest say, the king lies by a beggar, if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by the church. 10

Clo. You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit: how

Olivia's garden Pope; A garden Rowe. 2. *thy*] F; *the* Ff, Rowe, etc. 8. *lies*] *lyes* F, *lives* Capell, etc. 12. *cheveril*] Var. '73, *cheu'rill* F, *chev'ril* Rowe.

2. *tabor*] a small drum used by clowns and jesters. In his reply the Clown plays on the word "by," and it has been supposed that he purposely misunderstood "Tabor" for "Tavern." See note on line 6, below. But the equivoque does not necessarily imply so much. Cf. "All I live by is with the awl," in *Julius Cæsar*, I. i. 24. Cf. also "if thy tabor stand by the church," in line 10.

4. *churchman*] ecclesiastic.

6, 7. *my house . . . church*] It has been noticed above (Introduction, p. xxxviii, and note on II. iv. 51) that Feste is no ordinary clown, but privileged in many ways; and Hutson is of opinion that "When Shakespeare wrote this, he was probably conceiving Feste as a retainer of the Lady Olivia's father, settled hard by the church, and with some hereditary claim to service and preferment in it, but as having missed his vocation in some way, and fallen back upon this, his real vocation as a jester, in lieu of the other living, greatly helped in the new walk by the clerical training he had received." But others identify Feste with Dick Tarleton, Court Jester till 1584, when he was "turned away" (cf. I. v. 17); he joined Leicester's company of players, and died in 1588. Tarleton also kept a tavern in Gracious (Gracechurch) Street, near the tower of St. Benet's. Cf. "by the church," above; also note on v. 37.

8. *lies by*] *i.e.* resides, lodges, dwells. An emendation "lives" has been proposed, but the jest is maintained quite as well by "lies."

9, 10. *stands by*] "is supported by" appears to be one of the meanings.

12. *cheveril*] Fr. *chevreau*, O. Fr. *chevrel*, a kid. The soft kid leather is easily stretched; cf. *Henry VIII.* II. iii. 32, 33, "Your soft cheveril conscience . . . if you might please to stretch it." For the thought we may cf. *Cothurno versatilior*, Erasmus, *Ad.* 56; and for "cheveril glove," Mr.

quickly the wrong side may be turned outward!

Vio. Nay, that's certain: they that dally nicely with words may quickly make them wanton. 15

Clo. I would therefore my sister had had no name, sir.

Vio. Why, man?

Clo. Why, sir, her name's a word; and to dally with that word might make my sister wanton. But indeed words are very rascals since bonds disgraced them. 20

Vio. Thy reason, man?

Clo. Troth, sir, I can yield you none without words; and words are grown so false, I am loath to prove reason with them. 25

17. *had had*] F; *had* F 3, 4, Rowe, Pope, Hanmer.

Craig quotes Barnfield, *Sonnet*, xxxi. 1, (1595), "Here, hold this glove this milk-white cheuerill gloue."

15, 16. *they that dally nicely . . . wanton*] those who play ingeniously with words will easily give them a double meaning.

22, 23. *words . . . them*] an obscure passage. It may mean (1) since definite meanings were assigned to them; though this (see Appendix II.) seems contradicted by Shakespeare's own use of words, and by the Clown's speech, lines 11–14 ("You have . . . outward"); (2) since restrictions were placed upon acting by the Privy Council in 1600 and 1601. By the first Order, that of 22nd June 1600, all play-houses were to be shut up except the Globe and the Fortune, which were allowed two performances a week, but not during Lent or any time of sickness. The authorities, however, were powerless to carry these restrictions into effect. Deighton notes, "A play upon words in the sense of (1) since they have been disgraced by being put into bonds (into confinement), and (2) since they were used in money bonds." But I hardly think we can find the clue in any of these conjectures; nor is any afforded by the Clown's reply to Viola's inquiry, "Thy reason, man?" (lines 24–27). But perhaps we may discover a kindred thought in Bacon's *Advancement of Learning*, II. xiv. 11, "Let us consider the false appearances that are imposed upon us by words, which are framed and applied according to the conceit and capacities of the vulgar sort; and although we think we govern our words, and prescribe it well *loquendum ut vulgus sentiendum ut sapientes*; yet certain it is that words, as a Tartar's bow, do shoot back upon the understanding of the wisest and mightily entangle and pervert the judgement." See also note on lines 26, 27. (Less likely, but just worth mentioning, is the passage in *De Augmentis*, VI. ii., which condemns the practice of training modern languages into the ancient measures, etc.)

26, 27. *words are grown . . . reason with them*] and because of "the false appearances that are imposed upon us by words" (see former note), I am unwilling to defend my position (or, establish the reasonableness of what I say) by means of them. From the context of the passage in *The Advancement of Learning* quoted in the former note, we may here add, "It is almost necessary in all controversies . . . to imitate the wisdom of the mathematicians in setting down in the very beginning the definitions of our words . . . it must

Vio. I warrant thou art a merry fellow, and carest for nothing.

Clo. Not so, sir, I do care for something; but in my conscience, sir, I do not care for you: if that be to care for nothing, sir, I would it would make you invisible. 30

Vio. Art not thou the Lady Olivia's fool?

Clo. No, indeed, sir; the Lady Olivia has no folly: she will keep no fool, sir, till she be married; and fools are as like husbands as pilchards are to herrings, the husband's the bigger. I am indeed not her fool, but her corrupter of words. 35

Vio. I saw thee late at the Count Orsino's. 40

Clo. Foolery, sir, does walk about the orb like the sun; it shines every where. I would be sorry, sir, but the fool should be as oft with your master as with my mistress. I think I saw your wisdom there. 45

37. *like*] F *like to* Keightley; *pilchards*] Capell, etc., *Pilchers* F; *are*] F, omitted Keightley conj. 40. *Count*] F, *Duke* Rowe. 41. *does*] F, *he does* Rowe; *orb . . . sun;*] Theobald, etc.; *Orbe . . . Sun*, F; *orb, . . . sun;* Capell; *orb; . . . sun*, Dyce, Hudson.

be confessed that it is not possible to divorce ourselves from the fallacies and false appearances."

28–33.] These lines may be a quibble on the proverb, "Somewhat is better than nothing."

37. *pilchards*] F "pilchers." The spelling varied even in Shakespeare's time (Wright).

39. *corrupter of words*] "Without regard to the pureness, pleasantness, and (as I may call it) lawfulness of the phrase or word," *Advancement of Learning*, I. iv. 2. It is worth while to note that both Bacon and Shakespeare ridicule and condemn all "peculiar quaint affectation of words," all "dallying nicely with words," yet that each writer in that age of general exuberance and experiment in language, found it hard to refrain from word-play of some sort; Shakespeare at any rate from first to last indulged the habit, nor did he by any means restrict it to the clown element among his characters. See also the author's *Handbook to Shakespeare*, page 438; also Appendix II.

41. *does*] If we admit an implied subject for this verb (see textual notes), we must compare note on V. 282; see also next note.

41. *about the orb*] *i.e.* the earth. Cf. "this orb of the earth," *Coriolanus*, V. vi. 127. Dyce would place a semicolon after "orb," but there is little to choose between his punctuation and that of the text. The F reading is, "Foolery sir, does walk about the orb like the sun, it shines everywhere."

42, 43. *I would . . . should be*] I should be sorry if the fool should not be. The "would" in "I would be sorry" (cf. the Irish idiom) is used deferentially and colloquially, and the use is to be met with in many writers besides Shakespeare. For the "but," see Abbott, § 124, and cf. *2 Henry IV.* IV. iii. 33.

44. *your wisdom*] Cf. *Antony and*

Vio. Nay, an thou pass upon me, I 'll no more with thee. Hold, there 's expenses for thee.

Clo. Now Jove, in his next commodity of hair, send thee a beard!

Vio. By my troth, I 'll tell thee, I am almost sick for one, though I would not have it grow on my chin. Is thy lady within? 50

Clo. Would not a pair of these have bred, sir?

Vio. Yes, being kept together and put to use.

Clo. I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus. 55

Vio. I understand you, sir; 'tis well begged.

Clo. The matter, I hope, is not great, sir, begging but a beggar: Cressida was a beggar. My lady is within, sir. I will construe to them whence you come; who you are and what you would 60

46. *an*] Pope, *and* F. 47. [Gives him a piece of money] Hanmer. 58. *begging*] Pope, *begging*, F. 60. *construe*] Steevens, etc., *conster* F.

Cleopatra, I. ii. 20, "Vex not his prescience" (quoted by Deighton).

46. *pass upon me*] make jokes at my expense. The metaphor is probably from fencing.

47. *expenses*] Put humorously for "something for you to spend."

48. *in his . . . hair*] when next he sends mortals a cargo of hair. For "commodity" in the sense of "cargo" or "consignment," cf. *1 Henry IV.* I. ii. 93; cf. also the following: "What will he be by that time he comes to the commodotie of a beard?" *Sir Thomas More* (ed. Dyce), p. 63. See also Appendix I. p. 181.

50, 51. *sick for one*] *i.e.* Orsino's.

53. *have bred*] Cf. *Merchant of Venice*, I. iii. 98, "*Ant.* Is your gold and silver ewes and rams? *Shylock.* I cannot tell, I make it breed as fast." Cf. also I. iii. 139, and *Venus and Adonis*, 768, "gold that 's put to use more gold begets." To trace these recurrences of metaphor in Shakespeare—and to metaphor we may add words, expressions, allusions, is more than interesting; it is profoundly instructive; and although much of this literary material, *e.g. Tartar*, *Pandarus*, *Cressida*, *commodity*, *element*, *haggard* in the context—is the common property of Elizabethan writers, yet the work of Shakespeare is so vast and so varied, and his employment of this common property is so individual, that the commentator will do well to exceed rather than fall short of the requirements of reader or student.

54. *put to use*] *i.e.* interest; see former note, especially the quotation from *Venus and Adonis*. Cf. also *Sonnet*, vi. 5, "That use is not forbidden usury," etc.

58, 59. *begging but a beggar*] seeing that I merely ask in behalf of one who was herself a beggar. For suggestions in regard to punctuation, see textual notes.

59. *Cressida was a beggar*] Cf. also "The lazar kite of Cressid's kind," *Henry V.* II. i. 80. This legend was probably derived by Shakespeare from Henryson's *Testament of Cresseid*—"This sall thow go begging fra hous to hous, With cop and clappar lyke ane lazarous."

60. *construe*] explain; F has "conster," a frequent form of the word at this time.

are out of my welkin; I might say "element,"
but the word is overworn. [*Exit.*

Vio. This fellow's wise enough to play the fool,
And to do that well craves a kind of wit: 65
He must observe their mood on whom he jests,

62. *are*] F; *is* Ff, Rowe, etc. 64. *fellow's*] Steevens, etc., *fellow is* F.

62. *welkin . . . element*] In *Satiromastix*, which is possibly of earlier date than *Twelfth Night*, much ridicule is thrown on the use of the word "element," *e.g.* "(as my ningle says) 'tis out of my element"; and this may have had some weight with Shakespeare in thus making Feste humorously substitute "welkin" for the word that had become "over-worn." After this apology, however, the poet thinks himself at liberty to employ the semi-vulgarised term at his will, as in III. iv. 130, and elsewhere in his works generally. As to "element," see the note on II. iii. 10; but further, the word came to be used specially for the air, and then for the sky, as in "the complexion of the element" (*Julius Cæsar*, I. iii. 128). Later, as in this instance, it sometimes meant "region," "habitual residence," "one's proper sphere"; cf. "The happy birds that change their sky," Tennyson, *In Memoriam* (xv.) ("Cœlum non animum mutant," etc.). Lastly, it may have borrowed some notion of the Pythagorean (or Ptolemaic) "spheres," and thus have incurred a greater risk of becoming "overworn." And as to "welkin," the poet meant to say, "You see that we can hardly dispense with 'element'; any attempt at a synonym may result in something still more fantastic or out of taste." It may be added that "welkin" corresponds only to one of the meanings of "element," namely, "sky," and not to its meaning in the text. Hence the humour of the interchange. See also note on I. i. 25.

63. *overworn*] Occurs again in *Venus and Adonis*, 866, as "o'erworn." For a modern use, cf. Tennyson's "All he was is overworn" (*In Memoriam*, i.).

64–72.] The following paraphrase of this speech will be followed by one or two notes on special difficulties:—"This clown is clever—I might say wise—enough to shine in his profession, for to play the professional fool with credit requires not a little of real wisdom. In order to be successful, the fool must carefully notice the humour of those persons on whom he is about to practise his fooling; he must have due regard to their rank, and must adapt his jests to the occasion. He should always proceed with discretion, and choose his game, and never act like the untrained hawk which strikes at any and every bird that it sees. But to practise this discretion in fooling requires as much talent as in many an achievement of wisdom; for the pranks of the fool, if played with judgment, are a kind of wisdom in folly; but when wise men stoop to folly, they utterly ruin their reputation for wisdom." See also note on lines 68 and 72, below.

64. *play the fool*] "It may be mentioned that Trinculo is described as "a jester." Although the jester and the fool are usually professionals in the retinue of some great personage, the distinction between jester, fool, and clown is not always preserved; *e.g.* Touchstone the *clown* is "the clownish fool out of your father's court," and Feste the *clown* is "Feste, the jester, my lord; a fool that the lady Olivia's father took much delight in" (see *The Tempest*, Arden edition, p. 178).

65.] The metre of this line is doubtful; possibly we should scan, "And to do | that | well | craves | a kind | of wit."

65. *to do . . . wit*] Cf. "To plaie the fool well, it behooueth a man first to be wise." Guazzo's *Ciuile Conuersation*, translated by "G. Pettie" (pub. 1586), quoted by Furness. This passage is probably referred to in Jonson's *Poetaster*, IV. iii., "I have read in a book that to play the fool wisely is high wisdom." The "book" here referred to may possibly be Proverbs xii. 23.

The quality of persons, and the time,
And, like the haggard, check at every feather
That comes before his eye. This is a practice
As full of labour as a wise man's art; 70
For folly that he wisely shows is fit;
But wise men, folly-fall'n, quite taint their wit.

Enter SIR TOBY BELCH *and* SIR ANDREW AGUECHEEK.

Sir To. Save you, gentleman.
Vio. And you, sir.

67. *of persons*] F, *of the persons* Rowe, etc. 68. *And,*] *And* F, *Not* Johnson and others, *Nor* Harness, *And not* Keightley. 70. *wise man's*] Hanmer, Capell, etc., *Wise-mans* F. 72. *wise men, folly-fall'n, quite taint*] Rann; *wisemens folly falne, quite taint* F; *Wise mens folly falne, quite taint* F 2; *wise mens folly faln, quite taint* F 3, 4; *wise men's, folly fall'n, quite taints* Theobald; *wise men's folly shewn, quite taints* Hanmer and others; *wise men's folly-fall'n, quite taints* Warburton; *wise men's folly, fall'n, quite taints* Malone, Halliwell; *wise men's folly fall'n quite taints* Collier; *wise men, fally-faln, quite taint* Capell, etc.; *wise men, folly-blown, quite taint* Anon. ap. Camb.

67. *The quality . . . time*] Cf. the proverb, "Il faut prendre le temps comme il est, et les gens comme ils sont."

68. *And, like*] Craig compares, "Yea though Christ from the skyes held out never so moving lures unto us, all of them, haggard-like, will we turn tayle to" (Nash, *Christ's Tears over Jerusalem*). It will be seen from the textual notes that various emendations are proposed; the "nor" of Harness is perhaps the best, and "nor" or "not" suits the sense which I retain in the paraphrase. At first sight the metaphor of the "haggard," etc., appears to be, as so often in Shakespeare, a pictorial repetition of a previous statement; the jester must have discretion in regard to the mood, the person, the time; he must not "check at every feather"; and further, this observing of mood, person, and time is a practice "full of labour" (line 70). But some will say, "let us take 'every feather' to stand not for persons, but for matter of jesting"; even thus, however, we find it difficult to believe that the poet so doubtfully and abruptly thrust this alien application of the figure into the middle of his train of thought; on the other hand, given its more obvious application, no figure could more exactly illustrate and emphasise the reflection that precedes (viz. the four lines, "This fellow's . . . and the time"). As to the text, I admit that the change from "And" to "Nor" or "Not" savours of violence; yet we may compare, "Heaven doth with us as we with torches do, *Not* light them for themselves, etc.," *Measure for Measure*, I. i. 34, 35.

68. *like the haggard*] See note on II. v. 117. "Haggard" is from the Fr. *hagard*, wild; it means a wild, untrained hawk. Cotgrave gives "*Faulcon hagard.* A Faulcon that preyed for her selfe long before she was taken."

68. *check at*] See note on II. v. 117.

69. *This*] viz. "observe their mood, etc."

71. *fit*] fitting fooling; "wisdom in folly" (see paraphrase, lines 64–72).

72. *But . . . wit*] This reading is Rann's, which is essentially that of Capell, and identically that which was at first proposed by Theobald. For the F reading and other suggestions, see textual notes, and for the interpretation, see the paraphrase in note on lines 64–72.

75 (next page).] Furness thinks that Sir Andrew's French is limited to these four words, and that "when Viola replies to him he is out of his depth, and has to respond in English, after catching the one word 'serviteur.'"

Sir And. *Dieu vous garde, monsieur.* 75
Vio. *Et vous aussi; votre serviteur.*
Sir And. I hope, sir, you are; and I am yours.
Sir To. Will you encounter the house? my niece is desirous you should enter, if your trade be to her.
Vio. I am bound to your niece, sir: I mean, she is the 80
list of my voyage.
Sir To. Taste your legs, sir: put them to motion.
Vio. My legs do better understand me, sir, than I understand what you mean by bidding me taste my legs. 85
Sir To. I mean, to go, sir, to enter.
Vio. I will answer you with gait and entrance. But we are prevented.

Enter OLIVIA *and* MARIA.

Most excellent accomplished lady, the heavens rain odours on you! 90
Sir And. That youth 's a rare courtier. "Rain odours!" well.

75. vous garde] *vous garde* Var. '73, vou guard F. 76. vous aussi] *vous aussi* Pope, vowz ousie F; votre serviteur] vostre seruiture F. 86. *go*] F, *go in* Keightley. 87. *gait*] *gate* F. 88. Maria] Rowe, Gentlewoman F.

78. *Will you encounter, etc.*] This is a match of high-sounding words between Sir Andrew and Viola, rather than a hit at the euphuists; but elsewhere the euphuistic style is freely ridiculed by Shakespeare — and, we should add, not unfrequently employed by him.

79. *trade*] business.

81. *list*] originally a border of cloth; hence any border, or boundary, or limit; as here, the limit or goal of a journey.

82. *Taste*] only in part an affectation. Steevens compares Chapman's *Odyssey*, Bk. 21st, "He now began To taste the bow"; cf. also *1 Henry IV.* IV. i. 119, "Let me taste my horse." Less strained, the metaphor occurs again in this play (III. iv. 255).

83. *understand*] stand under. For another example of the quibble, see *Two Gentlemen of Verona*, II. v. 28; and it may even be found in *Paradise Lost* (vi. 625–627).

87. *gait*] with a pun on "gate." "Gait" and "gate" are really derived from "get," not "go."

88. *prevented*] in one of its older senses—anticipated (and so hindered).

89, 90. *Most excellent . . . you*] As Furness notes, the dialogue between Viola and Olivia, when they are alone, is in verse; and Walker is of opinion that this and the next speech of Viola should be metrically arranged; he further writes "excellent-accomplished" with a hyphen.

91. *Rain odours*] This fact adorned by fancy may be found in almost all poets, even to the latest of them, where we have it delightfully elaborated: "balmy drops in summer dark slide from the bosom of the stars"; "all starry culmination drop Balm dews" (Tennyson). As to Shakespeare, cf. "Heavens rain grace" (*The Tempest*, III. i. 75), and "No sweet aspersion shall the heavens let fall" (*ibid.* IV. i. 18).

Vio. My matter hath no voice, lady, but to your own
most pregnant and vouchsafed ear.
Sir And. "Odours," "pregnant," and "vouchsafed": 95
I'll get 'em all three all ready.
Oli. Let the garden door be shut, and leave me to my
hearing.
[*Exeunt Sir Toby, Sir Andrew, and Maria.*
Give me your hand, sir.
Vio. My duty, madam, and most humble service. 100
Oli. What is your name?
Vio. Cesario is your servant's name, fair princess.
Oli. My servant, sir! 'Twas never merry world
Since lowly feigning was call'd compliment.
You're servant to the Count Orsino youth. 105
Vio. And he is yours, and his must needs be yours:
Your servant's servant is your servant, madam.
Oli. For him, I think not on him: for his thoughts,
Would they were blanks rather than fill'd with me!
Vio. Madam, I come to whet your gentle thoughts 110

96. *all ready.*] Malone, etc.; *already.* F, F 2; *ready.* F 3, 4, etc. 105. *You're*] Capell, etc., *y' are* F; *Count*] F, *Duke* Rowe.

94. *pregnant*] See II. ii. 29, note.

96. *all ready*] This reading is Malone's, who remarks that the repetition of "all" is proper to Sir Andrew.

97, 98. *my hearing*] It has been said that all is fair in language within the bounds of intelligibility; in "my hearing," whatever its gerundial or other grammatical nature, we certainly have a rare phrase; not less rare if we supply "of the messenger." Most probably it imitates in some degree one of the meanings of the word "audience."

103. *'Twas . . . world*] As in *Measure for Measure*, III. ii. 6; also *2 Henry VI.* IV. ii. 9, "it was never merry world in England since gentlemen came up."

104. *lowly feigning*] At the former interview (I. v. 300–302) Olivia had soliloquised, "'I am a gentleman.' I'll be sworn thou art." Therefore, in spite of the dialogue that follows, and of lines 132–136 in this scene, she is convinced that Viola is a youth of high degree, and (line 99) offers her hand. This Cesario (line 100) probably withholds; whereupon, for further assurance, Olivia asks his name. At the words "your servant," she retorts with the rebuke implied in our note, which must therefore be rendered, "a base pretence of humility"; and we may compare "lowly courtesies" in *Julius Cæsar*, III. i. 36. See also the quotation from Bandello, Appendix I. p. 184. Of course we notice the forced antithesis between "your servant" and "my servant"; and to the above paraphrase "pretence of humility," we add "for you are not *my* servant." See also quotation from *2 Henry VI.* in former note, and the entry in *Promus*, Fol. 126, "A mery world when the simplest may correct."

108. *For him*] as regards him (Abbott, § 149).

109. *blanks*] Once more in the same play the poet avails himself of some special use of a word (see II. iv. 111). The figure is obvious.

On his behalf.

Oli. O! by your leave, I pray you,
I bade you never speak again of him:
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.

Vio. Dear lady,— 115

Oli. Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you: so did I abuse
Myself, my servant, and, I fear me, you:
Under your hard construction must I sit, 120
To force that on you, in a shameful cunning,
Which you knew none of yours: what might you think?
Have you not set mine honour at the stake,
And baited it with all the unmuzzled thoughts
That tyrannous heart can think? To one of your receiving 125

114. *I had*] F, *I'd* Pope, etc. 115. *Dear*] *Deere* F, *O dearest* Hanmer. 116. *Give*] F, *Nay, give* Capell. 117. *enchantment you did here*] Thirlby, Warburton, etc.; *enchantment you did heare* F, F 2 (*hear* F 3, 4); *enchantment* (*you did hear*) Hanmer, Johnson, Var. '73, etc., Mason.

114. *to solicit*] See I. v. 307, note.

115. *music from the spheres*] This is the Pythagorean doctrine that the planets and stars form concentric spheres revolving in a harmony unheard by mortals. It finds a place in the *Republic* (Bk. x. ch. xiv.) of Plato, and from his day almost to our own many poets and prose writers have adopted it seriously, or as imaginative material. In Shakespeare the best example is found in the *Merchant of Venice*, v. i. 60–65.

117. *After . . . here*] "After the enchantment your presence worked in my affections." We can hardly improve upon this paraphrase by Warburton, to whom (independently of Thirlby) we are indebted for the reading "here." The F "heare" is certainly a misprint. See also note on v. 74, and Appendix I. p. 184. For "do" used transitively, see Abbott, § 303.

118. *abuse*] deceived, wronged, etc., as in v. 19.

120. *Under . . . construction*] You will think hardly of me—I shall come under your condemnation.

121. *To force*] See II. ii. 6, note.

122. *none*] See I. iii. 108, note.

122. *might*] See note on I. i. 23.

123. *stake*] This and "baited" (line 124) and "unmuzzled" (line 124) are metaphors from bear-baiting; they are met with frequently in the literature of the period; cf. *Macbeth*, v. vii. 1, or in this play, II. v. 8. Here the "unmuzzled thoughts" represent the dogs that were set upon the chained bear.

125–127.] We may avoid the Alexandrine of line 125 by arranging thus:

"To one of your receiving enough
is shown;
A cyprus, not a bosom, hides my
heart.
So, let me hear you speak."

This, as I think, must have been the poet's metrical intention.

125. *of your receiving*] of your ready apprehension.

Enough is shown; a cypress, not a bosom,
Hides my heart. So, let me hear you speak.

Vio. I pity you.

Oli. That's a degree to love.

Vio. No, not a grize; for 'tis a vulgar proof
That very oft we pity enemies. 130

Oli. Why, then, methinks 'tis time to smile again.

126. *cypress*] Rowe and most edd.; *Cipresse* F, F 2, 3; *Cipress* F 4; *cyprus* Theobald, etc. 127. *Hides*] F, *Hideth* some edd., *Conceals* or *Covers* Keightley conj.; *my*] F; *my poore* Ff, Rowe, and many edd.; *me*] F, *us* Rowe, ii., and others. 129. *grise*] F, *grice* Ff, Rowe, etc.; *grise* Steevens.

126. *cypress*] In the note on II. iv. 52 we have some account of the thin, gauze-like or crape material, mostly black in colour, and known as cyprus; there also the probable derivation of the word was given, though some would connect with Fr. *crêpes*, Lat. *crispare*. Palsgrave has, "Cypres for a woman's necke-crespe," and Cotgrave, "Crespe: m. Cipres; also, Cobweb Lawne." The following occurs in Jonson's *Every Man in his Humour*: "To conceal such reall ornaments as these, and shaddow their glorie, as a Millaner's wife do's her wrought stomacher, with a smokie lawne, or a blacke cypresse." We may also quote Milton's well-known "Sable stole of cypress lawn," *Il Penseroso*, 35. In this instance, however, we have not so much the material as the kerchief or veil made of the material; this may be seen from the following: "Velare-gli, shadowes, Vailes, Lawnes, Scarfes, Sipres, or Bonegraces that women used to weare one their faces or foreheads to keepe them from the Sunne," Florio, *It. Dict.*; and in John Heywood's play of *The Four P's* we read, "Sipers, Swathbands, ribbons, and sleeve laces." Cf. also Hall, *Chron.*, "Long and large garments of blewe satten panned with sipres." Further, the word in our text denotes not the veil only; it has probably a double meaning; the first, as in the passage from Milton, being suggestive of sadness (cf. note on II. iv. 52); the second and fuller meaning being that of transparency; cf. "That through thy bosom makes me see thy heart," *Midsummer-Night's Dream*, II. ii. 105; and the passage means, "You can see into my heart as easily as if it were covered not by my flesh and bone, but by a mere transparent veil or 'cypress.'"

127. *Hides*] To avoid the difficulty of scansion, some suggest "Hideth"; and F 2 reads, "Hideth my poor heart"; but, according to the arrangement I have suggested in note on 125–127, no change in "hides" is necessary.

127. *So*,] Abbott, § 66.

128. *degree*] step; the "-gree" corresponds to "grize" in next line. Cf. "Pity's akin to love" (Southern's *Oroonoko*, 1696); also, "For pity is sworne servant unto love," Daniel Queen's *Arcadia*, II. i. 492 (Craig).

129. *grise*] O. Fr. *gres*, *greyz*, *greis*, pl. of *gré*, and meaning a flight of steps; this plural was further pluralised as *greces*, *greeses*, with the meaning of "flight of steps" and "steps in a flight"; whence in the fifteenth century a singular form "grece" (cf. "grize") was deduced,—in the sense of a single step or stair in a flight (*New Eng. Dict.*). Wright notes that the plural of this word, "grisen" or "grizen," is the proper name of the steps at Lincoln, which are known as the Grecian Stairs. In Shakespeare the word occurs three times only. Craig quotes Baret, *Alvearie*: "Grises or steps were made to go into the entry."

129. *vulgar proof*] Varied in *Julius Cæsar* (II. i. 21) to "common proof"; a matter of common experience.

131. *'tis time to smile again*] If that is all I may expect from you, it is time to give you up, and, if possible, think of you no more.

O world! how apt the poor are to be proud.
If one should be a prey, how much the better
To fall before the lion than the wolf! [*Clock strikes.*
The clock upbraids me with the waste of time. 135
Be not afraid, good youth, I will not have you:
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man.
There lies your way, due west.
Vio. Then westward-ho!
Grace and good disposition attend your ladyship! 140
You'll nothing, madam, to my lord by me?
Oli. Stay:
I prithee, tell me what thou think'st of me.
Vio. That you do think you are not what you are.
Oli. If I think so, I think the same of you. 145
Vio. Then think you right: I am not what I am.
Oli. I would you were as I would have you be!

133. *the better*] F; *better* F 3, 4, Rowe. 137. *is come*] F, *are come* Pope, etc. 140. *attend*] F, *'tend* Steevens, etc., *tend* Dyce; *your*] F, *you* Hanmer. 142, 143. *Stay . . . me*] As one line in F. 143. *prithee*] *prethee* F, *pr'ythee* Pope, etc. 147. *were as*] Pope, etc.; *were, as* F.

137. *is come*] "wit and youth" being regarded as a single notion, the verb is singular.

138. *proper*] as in II. ii. 30; cf. *Euphues* (Arber, p. 352), "She the fairest woman in the worlde, and he the properest man."

139.] These lines are printed as in the Folio, but I almost prefer the Globe reading, which arranges thus:

"There lies your way, due west.
Vio. Then westward-ho! Grace and good disposition
Attend your ladyship!"

You can scarcely scan the F line, "Grace and good disposition attend your ladyship," yet "Then westward-ho!" forms a most appropriate ending of a line.

139. *due west*] Wright suggests, "As the sun of his favour was setting"; and there may be yet more in the words both of metaphorical and literal. And, later, we have, "sailed into the north of my lady's opinion" (III. ii. 26).

139. *westward-ho!*] Westward-ho! and Eastward-ho! were the cries of the watermen on the Thames; cf. Peele's *Edward I.* (ed. Dyce, 1861, p. 409):

"*Q. Elinor.* [*A cry of 'Westward-ho!'*]
Woman, what noise is this I hear?
Potter's Wife. An like your grace, it is the watermen that call for passengers to go westward now."

144. *That . . . what you are*] Viola means, "You think you are in love with a man, and you are mistaken"; but Olivia takes the remark in the sense of "you forget your position," and replies, "Surely you do the same"; but "you forget your position" amounts to "you lower yourself," and Olivia's reply is therefore equivalent to "you also lower yourself, and you raise me."

146. *Then . . . am*] Viola understands Olivia (former line) thus: "If, as you say, I think I am not what I am, then also I think that you are not what you are"; and Viola's answer to this in the present line is obvious.

147. *I would . . . be*] And to the above Olivia returns answer, "Anyway, I wish you were in love with me."

Vio. Would it be better, madam, than I am?
I wish it might, for now I am your fool.
Oli. O! what a deal of scorn looks beautiful 150
In the contempt and anger of his lip.
A murderous guilt shows not itself more soon
Than love that would seem hid; love's night is noon.
Cesario, by the roses of the spring,
By maidhood, honour, truth, and every thing, 155
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.

150. [Aside] Staunton and others. 152. *murderous*] F 4, Rowe, etc.; *murdrous* F.

149. *your fool*] Probably, the object of your foolish passion; or "the object of your mockery"; or "a cause of folly in yourself."

150. *O! what, etc.*] Cf. *As You Like It*, III. v. 63, "Sweet youth, I pray you chide a year together."

152, 153.] Cf. the French proverb, "L'amour, la tousse et la galle ne se peuvent cacher."

153. *love's . . . noon*] the figure for the preceding literal statement; love that attempts to conceal itself is clear as noonday.

155. *maidhood*] the form in *Othello*, I. i. 173.

156–161. *I love thee . . . is better*] It will be best to paraphrase these difficult lines, and then add a few notes which may support my interpretations of doubtful passages:—"No considerations of wisdom or prudence have power to hinder me from proclaiming my passion. Yet you must not regard this declaration of my love as a reason why you should refuse me; the fact that I am the wooer need not give rise to hesitation on your part; on the contrary, you should rather suppress any false notions of impropriety with such a maxim as the following: 'Love sought is good, but given unsought is better.'" Note.—"Clause" stands for both the preceding admission in lines 155 and 156, and also for the following explanatory clause: "For that I woo"; further, of the four words "reason," the first and third stand for "prudence," the second and fourth for "arguments." In "thy reasons," "thy" is equivalent to "the arguments for rejecting me which you seem to take a pleasure in advancing." After "thou therefore hast no cause," we must supply both (1) "to woo," and (2) "to extort reasons." Also, we note that "clause" is repeated in "fetter"; the *clause* "shut up" or contained the declaration of love, and that reason for rejecting was to be further enclosed in a maxim which purported to be a yet more powerful reason. Very striking is the subtle complexity of the word-play in this passage, and the knowledge of Latin is not to be overlooked; but on these subjects I have touched already (see note on II. iv. 111, and on II. v. 140). Though I differ, I believe, from most editors, I venture to think that the passage admits of no other interpretation than the above; but I will add one or two other opinions. The following explanation is by Hudson:—"Do not, from what I have just said, force or gather reasons for rejecting my offer"; and the following by Furness is substantially the same: "From this avowal of mine (this clause) do not extort the excuse that, because I woo, thou hast, therefore, no need to do so." Moreover, some varieties of punctuation will be found in the textual notes.

156. *maugre*] (Fr. *malgré*) in spite of. In Cotgrave we have "*Maulgré eux.* Mauger their teeth, in spight of their hearts, etc."

Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter, 160
Love sought is good, but given unsought is better.

Vio. By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone. 165
And so adieu, good madam: never more
Will I my master's tears to you deplore.

Oli. Yet come again, for thou perhaps may'st move
That heart, which now abhors, to like his love.

[*Exeunt.*

SCENE II.—*A Room in Olivia's House.*

Enter SIR TOBY BELCH, SIR ANDREW AGUECHEEK, *and* FABIAN.

Sir And. No, faith, I 'll not stay a jot longer.

Sir To. Thy reason, dear venom; give thy reason.

158. *thy*] F, *my* Keightley conj. 159. *For that*] F; *For, that* Capell, etc. 160. *thus with*] Rowe, etc.; *thus, with* F. 161.] The reading is that of Pope and most edd.; the F reading is *Loue sought, is good: but giuen unsought, is better.* 165, 166. *save . . . And*] F; Oli. *Save I alone!* Vio. *And* Hanmer.

159. *For that*] because. Abbott, §§ 151, 288.

159. *therefore*] for that (fact, that I am the wooer).

159. *cause*] See preceding paraphrase.

164. *nor never none*] As another example of a triple negative, Wright quotes *As You Like It*, I. ii. 29, "nor no further in sport neither."

165. *save I*] Abbott quotes "save only he" (*Julius Cæsar*, v. v. 69), and regards the construction as a "Nominative Absolute" (*i.e.* an English participial phrase absolute), wherein "saved" is the participle. This is possible, and we may cf. Milton's "Save he" (*Paradise Lost*, ii. 814), as also his "Satan except" (*Paradise Lost*, ii. 300). But may we not also cf. Shakespeare's "Let Fortune go to hell for it, not I," and numberless other instances wherein the poet is supremely indifferent to the grammatical case of his pronouns? See also my note at the beginning of *The Tempest*, I. i. 16.

167. *Will . . . deplore*] Such a tortured line as this reminds us that Shakespeare's more or less gradual choice of blank verse made as much difference to the history of our literature as Elizabeth's more or less gradual choice of "single blessedness" did to the history of our nation.

Scene II.

1. *jot*] a moment. (Yód, the smallest letter in the Hebrew alphabet.)

1. *longer*] The colon that follows "longer" in the Folio may suggest that Sir Toby is inclined to cut Sir Andrew short.

2. *Thy*] Furness notes that Sir Toby addresses Sir Andrew with the second singular pronoun, and Fabian with the second plural form.

2. *dear venom*] my angry friend.

Fab. You must needs yield your reason, Sir Andrew.

Sir And. Marry, I saw your niece do more favours to the count's serving-man than ever she bestowed upon me; I saw 't i' the orchard. 5

Sir To. Did she see thee the while, old boy? tell me that.

Sir And. As plain as I see you now.

Fab. This was a great argument of love in her toward you. 10

Sir And. 'Slight! will you make an ass o' me?

Fab. I will prove it legitimate, sir, upon the oaths of judgment and reason.

Sir To. And they have been grand-jurymen since before Noah was a sailor. 15

Fab. She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her, and with some excellent jests, fire-new from the mint, you should have banged the youth into 20

5. *count's*] F, *Duke's* Rowe, etc. 6. *upon*] F, *on* Rowe, etc. 10. *toward*] F, *towards* some edd. 15. *grand-jurymen*] *grand Jurie men* F. 21, 22. *and with . . . mint,*] F, *with . . . mint;* some edd.

6. *orchard*] garden, as in *Julius Cæsar*, III. ii. 253 (*wort-yard*, root or plant garden).

10. *argument*] proof; often thus used in a sense nearer to the original Latin.

15. *grand-jurymen*] who decide whether evidence justifies a case coming before judge and petty jury. It has been objected that Shakespeare's law is at fault here; that grand-jurymen do not act as witnesses (see two preceding lines); but the error may be intentional, for if the poet errs in this instance, there are other occasions on which he is absolutely accurate in dealing with the same point of law; and further, the juryman of old was at times a witness also.

17. *did*] This, says Furness, is emphatic.

19, 20. *heart, liver*] See note on I. i. 36, II. iv. 99, and III. ii. 64. The heart and liver were both seats of courage as of love, or passion; for the latter, cf. *Much Ado about Nothing*, IV. i. 223, "If ever love had interest in his liver"; cf. also "by the Heart, we be wise: . . . by the Lyuer we loue," Batman, *Vppon Bartholome* (Lib. Quintus, cap. 41), quoted by Furness. See also *2 Henry IV.* IV. iii. 113, 114, "blood . . . which before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice."

20, 21. *You should . . . her*] That was your opportunity for paying court to her. For "accost," see note on I. iii. 50.

21. *fire-new*] just coined; fresh and bright as coin brand-new from the mint. ("Brand-new," *i.e.* new from the "burning"); cf. "men's souls purged fire-new," *Quodlibets*, by R. H., p. 48 (Craig).

22. *banged*] A strange metaphor, yet expressive enough, and not unsuited to the speaker; "you might have silenced the petty compliments of the youth."

dumbness. This was looked for at your hand, and this was balked: the double gilt of this opportunity you let time wash off, and you are now sailed into the north of my lady's opinion; where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt, either of valour or policy.

Sir And. An 't be any way, it must be with valour, for policy I hate: I had as lief be a Brownist as a politician.

Sir To. Why then, build me thy fortunes upon the basis of valour: challenge me the count's youth

24. *balked*] *baulkt* F, *baulked* some edd. 29. *laudable*] F; omitted Rowe, Pope, Hanmer.

24. *balked*] lit. "hindered"; *i.e.* the opportunity was rendered futile (which is the substance of the metaphorical explanation that follows in the text—"the double . . . wash off"). A "balk" is a beam or block; cf. "stumbling-block."

24. *double gilt*] Gilt plate of better quality was twice washed with gold. That Shakespeare is nothing if not metaphorical I may have remarked already (I. i. 5, etc., and see Introduction to *The Tempest*, p. lii); and such a speech as this of Fabian will serve me as a most ample apology.

26. *sailed . . . opinion*] moved out of the sunshine into the cold shade of your lady's opinion of you; or, "And she now regards you with coolness—perhaps with cold disdain." For the metaphor, we may first compare, "There lies your way, due west," in III. i. 139; and next, *Richard III.* IV. iv. 484, 485, "My friends are in the north . . . what do they in the north?" For the superstition of burying on the south side of a church, "trowand that thair is mair halyness or vertue on the south syde than on the north," see Abp. Hamilton's *Catechisme*, fol. 23*a*, 1551 (Lean's *Collectanea*, II. p. 588).

27. *like an icicle*] This striking bit of realism may be due to hearsay, or to such a book as Gerrit de Veer's account of the Voyage of the Dutchman Barentz to Nova Zembla in 1596. The entry of the book on the Stationers' Register (1598) speaks of the "merveylous cold," and of the ship being "besett in Iyce."

29. *policy*] tact; but in his usual manner, Sir Andrew takes the word in another sense.

31. *Brownist*] About the year 1581, Robert Broun founded a sect of dissenters from the Established Church, which developed later into the Independents. According to Steevens, "The Brownists seem, at the time of our author, to have been the constant objects of popular satire." Among quotations to the point is the following in the old play *Sir Thomas More:* "Heers a lowsie jest! but, if I notch not that rogue Tom barbar, that makes me looke thus like a Brownist, hange me!" Mr. Craig quotes Nash, *Pasquil's Return to England* (Works, ed. Grosart, i. 126), "There never yet wanted Papist, Atheist, Brownist, Barowist, Martinist, Anabaptist, nor Family of Love to bid them battaile." See also Introduction, p. xxxvi.

32. *politician*] Already used by Sir Toby as equivalent to a schemer or political intriguer (see II. iii. 77 and note); Shakespeare generally employs the word in this unfavourable sense (*1 Henry IV.* I. iii. 241; *Hamlet*, V. i. 86); cf. also *The Duchess of Malfi*, III. ii., "A politician is the devil's quilted anvil; He fashions all sins on him and the blows Are never heard."

33. *build me*] For this narrative use of the pronoun, see Abbott, § 220.

34. *challenge me*] See former note.

to fight with him; hurt him in eleven places: my niece shall take note of it; and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valour. 35

Fab. There is no way but this, Sir Andrew. 40

Sir And. Will either of you bear me a challenge to him?

Sir To. Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and full of invention: taunt him with the license of ink: if thou thou'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down: go, about it. Let there be gall enough 45 50

38. *man's*] *mans* F; *mens* F 3, 4, Rowe, i.; *woman*] F; *women* F 3, 4, Rowe, Pope, Hanmer. 50. *go, about it*] Capell, etc.; *go about it* F, Ff, and some edd.; *and go about it* Rowe, Pope, Hanmer.

36. *shall*] must; Abbott, § 315.

37. *love-broker*] See "Pandarus," III. i. 55, and note on III. i. 59; the use of the word "broker" by Shakespeare is a study of itself.

40. *There is no way but this*] Words used by Macaulay in his *Virginia*.

43. *a martial hand*] "bold, like a soldier," is Wright's explanation; "with aggressive flourishes," adds Furness; but I am not sure that we in our day can recover the whole meaning of the epithet.

43. *curst*] surly, sharp, ill-tempered; cf. *A Midsummer-Night's Dream*, III. ii. 300. In "be curst and brief" Douce finds an allusion to the proverb, "A curst cur must be tied short."

44. *witty*] This is ironical—at least in part, and we may explain "devoid of wit"; but the word should also mean "smart," and include some of the "gall" (line 50) in the ink.

45, 46. *the license of ink*] freedom of expression afforded by written language.

46. *if thou thou'st him some thrice*] For a specimen of such threefold—or rather fourfold—"thouing" we may quote: "Thou flea, thou nit, thou winter-cricket, thou!" *Taming of the Shrew*, IV. iii. 110. Cotgrave (*Fr. Dict.*) gives "*Tutoyer*. To thou one." In the Introduction (pp. xxii, xxiii) I have given reasons for my opinion that the words which are the subject of this note were an interpolation in the text, and may therefore be aimed at the Attorney-General Coke, although the incident to which they refer belongs to the year 1603. This was the trial of Raleigh, whom Coke is said to have addressed in the following terms: "All that he did was at thy instigation, thou viper; for I *thou* thee, thou traitor, etc." Such language, as I have already observed, must have attracted attention and not seldom have aroused indignation, and therefore the poet's inuendo would be readily understood and appreciated.

49. *the bed of Ware*] This famous bedstead of richly carved oak is still to be seen at the Rye House. It was 11 feet square and 7½ feet high, and capable of holding twelve persons. It has been kept at various inns in the town of Ware, and possibly in Shakespeare's time it was to be found at the Stag. It was sold by auction at the Saracen's Head in 1864, and knocked down at 100 guineas.

in thy ink, though thou write with a goose-pen, no matter: about it.

Sir And. Where shall I find you?

Sir To. We'll call thee at the *cubiculo*: go.

[*Exit Sir Andrew.*

Fab. This is a dear manakin to you, Sir Toby. 55

Sir To. I have been dear to him, lad; some two thousand strong, or so.

Fab. We shall have a rare letter from him; but you'll not deliver it?

Sir To. Never trust me, then; and by all means stir on the youth to an answer. I think oxen and wainropes cannot hale them together. For Andrew, if he were opened, and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of the anatomy. 60 65

Fab. And his opposite, the youth, bears in his visage no great presage of cruelty.

Enter MARIA.

Sir To. Look, where the youngest wren of nine comes.

51. *write*] F; *write it* Rowe, Pope, Hanmer. 54. *the*] F, *thy* Hanmer and others. 55. *manakin*] *Manakin* F, *mannikin* some edd. 59. *deliver it?*] Malone, etc., *deliuer 't* F. 63. *Andrew*] Andrew F, *Sir Andrew* Collier, ii. (MS.); *and*] F, *an* some edd. 68. *nine*] Theobald and most edd.; *mine* F, Ff, Rowe, Pope, Halliwell.

54. cubiculo] chamber; Italian, or more probably a Latin form in Sir Toby's facetious manner. Hanmer would read, "Thy cubiculo," *i.e.* Sir Andrew's apartment; or it may refer to some common room in the house.

55. *a dear manakin*] As we may infer from Sir Toby's rejoinder, "dear" is transposed—"a manakin dear to you"; but probably the word has a double sense which qualifies it to occupy both positions.

56. *dear*] and in this line, of course, a third meaning is assigned to the word.

61, 62. *oxen and wainropes*] See note on II. v. 65. Boswell quotes from Beaumont and Fletcher's *Loyal Subject*, (III. ii.), "A coach and four horses cannot draw me from it." "Wain," *i.e.* "waggon."

64. *blood in his liver*] Cf. "brimstone in your liver" (line 19); in the note, *ad loc.*, it was stated that the liver was the seat of courage; a pale or bloodless liver appears to have been a sign of cowardice; cf. "Go prick thy face, and over-red thy fear, Thou lily-liver'd boy," *Macbeth*, v. iii. 15; also, "How many cowards . . . inwards search'd, Have livers white as milk."

65. *anatomy*] often used for body; and sometimes, as here, with a suggestion of contempt.

66. *opposite*] antagonist, opponent. Used as adjective in II. v. 153.

68. *youngest wren of nine*] As will be seen from the textual notes, the F* reading is "youngest wren of mine"; and it may be a question whether the F reading should not be preferred. First, Warburton notes that "the

Mar. If you desire the spleen, and will laugh yourselves into stitches, follow me. Yond gull Malvolio is turned heathen, a very renegado; for there is no Christian, that means to be saved by believing rightly, can ever believe such impossible passages of grossness. He's in yellow stockings.

70. *Yond*] F, *yon'* Capell, etc., *yond'* Knight and others. 71. *heathen,*] most edd., *Heathen,* F, *a heathen,* Walker; *renegado*] Rowe, etc., *Renegatho* F.

women's parts were then acted by boys, sometimes so low in stature that there was occasion to obviate the impropriety by such kind of oblique apologies." Apparently, therefore, the figure applies to Maria's small stature, which has already been referred to in the play (I. v. 210, II. iii. 183, 185, and II. v. 14); and we might point to similar iteration of references to low stature in the case of Hermia (*A Midsummer-Night's Dream*, III. ii. 295, etc.). But I am not sure that we have all the truth about Maria's diminutive person, even if we grant that the references above mentioned are unequivocal. Next, as regards the figure; shall we say it is a climax after the poet's fancy and manner—a climax of diminution? The wren is the smallest of birds, her family is usually numerous, *nine* may be the poet's average, and the last to be hatched is often smaller (and weaker) than the others. Nor is the figure improbable when we take into account Shakespeare's familiarity with the natural world, especially those details that belong to the countryside. On the other hand, there is something to urge in favour of the F and Ff reading "Wren of mine"; may it not be a term of endearment, "my latest little pet"—and Sir Toby's gallantries towards Maria were something more than playful. Further, it has been suggested that Maria had a wren-like vivacious way of "flitting to and fro among the hedges and alleys of the garden that reminded Sir Toby of a wren"; but this is less likely, for if so, why youngest?

69. *spleen*] a fit of laughter. Like the liver, this organ had various moral functions; but chiefly it was the source of laughter. "Intemperate laughers have alwaies great splenes," Holland's *Pliny*, xi. 37 (vol. i. p. 343*d*). Also in Batman, *Vppon Bartholome*, "The Milt is called *Splen* in Latine . . . And some men suppose, that the mylt is the cause of laughing." For "spleen" as laughter, cf. "By virtue, thou enforcest laughter; thy silly thought my spleen," *Love's Labour's Lost*, III. i. 77. Very different is the sense of the word in "you shall digest the venom of your spleen Though it do split you," *Julius Cæsar*, IV. iii. 47.

70. *gull*] See note on II. v. 85. How the gull achieved this unenviable notoriety I cannot say; there is little in its habits to qualify it for such a position; but the same is true to a large extent of other birds that have become emblems of stupidity, even the goose not excepted. That the gull, however, has claims to distinction under this head is abundantly borne out by literature; in the *Dramatis Personæ* to *Every Man in his Humour*, Master Stephen is described as "a country gull," and Master Matthew "the town gull"; and in *Ovid's El. by C. M., and Epigrams by I. D.*, 1598, a lengthy epigram by I. D. (possibly Sir John Davies) attempts a definition of the "gull," which is spoken of as a "new terme."

71. *renegado*] F "Renegatho," apostate, deserter. Sp. *renegado*, low Lat. *renegare*; a well-known corruption of the word is "runagate" (French *renégat*).

74. *impossible passages of grossness*] incredible acts of stupidity. "Impossible" is variously used by Shakespeare, and often in the above sense. For "passages," cf. "But thou dost in thy passages of life Make me believe that

Sir To. And cross-gartered?

Mar. Most villainously; like a pedant that keeps a school i' the church. I have dogged him like his murderer. He does obey every point of the letter that I dropped to betray him: he does smile his face into more lines than is in the new map with the augmentation of the Indies. You have not seen such a thing as 'tis; I can hardly forbear hurling things at him. I know my lady will strike him: if she do, he 'll smile and take 't for a great favour.

Sir To. Come, bring us, bring us where he is.

[*Exeunt.*

SCENE III.—*A Street.*

Enter SEBASTIAN *and* ANTONIO.

Seb. I would not by my will have troubled you;
But since you make your pleasure of your pains,
I will no further chide you.

81. *is*] Ff, Rowe, Camb., etc.; *are* Steevens and others.

Scene III.

1. Antonio] Capell, etc.; Anthonio F, Ff, Rowe, etc.

thou art only marked, For the hot vengeance and the rod of Heaven," *1 Henry IV.* III. ii. 10. For "grossness," cf. "A great gross one (wit)," *Much Ado about Nothing*, V. i. 164.

77. *pedant*] schoolmaster, pedagogue, as always in Shakespeare. Cotgrave gives "*Pedagogue:* m. A Schoolemaster, Instructor, Teacher, Tutor, Pedant"; also, "Pedant: m. A Pedant, or ordinarie Schoolemaster." (Formed probably by a confusion of παιδεύειν and *pes.*)

78. *school i' the church*] Cf. Evelyn, *Kalendarium* (under 1624), "I was not initiated into any rudiments till I was four years of age, and then one *Frier* taught us at the church porch of *Wotton*"; and from other sources we learn that in Shakespeare's time it was often the custom for schools to be kept in a church, especially in the room over the porch.

81, 82. *the new map . . . Indies*] This is most probably a map designed by Emmerie Mollineaux, and published in the year 1599. Hallam found it "in a very few copies of the first edition of Hakluyt's Voyages"; to these, however, it was an after addition. Its claim to be the map referred to in the text is almost indisputable; it was a new map on a new projection; it had an unusual number of rhumb lines; it showed the whole of the East Indies, also Novaya Zembla, recently discovered by Barentz. (See note on III. ii. 27). For these particulars we are indebted chiefly to a paper by Mr. C. H. Cook (*New Sh. Soc. Trans.*, 1877–79, p. 88, 14th June 1878). Formerly it was thought that the map referred to in the text was one contained in a translation of Linschoten's *Voyages, etc.*, published 1598.

85. *strike him*] A characteristic of the age.

Ant. I could not stay behind you: my desire,
More sharp than filed steel, did spur me forth; 5
And not all love to see you, though so much
As might have drawn one to a longer voyage,
But jealousy what might befall your travel,
Being skilless in these parts; which to a stranger,
Unguided and unfriended, often prove 10
Rough and unhospitable: my willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

Seb. My kind Antonio,
I can no other answer make but thanks,
And thanks, and ever thanks; and oft good turns 15
Are shuffled off with such uncurrent pay:
But, were my worth, as is my conscience, firm,

7. *one*] F, *me* Heath and others. 15, 16. *And thanks . . . uncurrent pay*] This reading of the text is that of Theobald, Hanmer, Warburton, Johnson, Capell, Delius, Dyce, i., Staunton, Hunter, etc. The F reading of the two lines is *And thankes: and euer oft good turnes, Are shuffel'd off with such vncurrant pay:* but they are omitted altogether in Ff and by Rowe. Other readings are *And thanks; and ever . . . good turns* Camb. Edd., Globe, Wright, Cholmely, Chambers, Gollancz; *And thanks; and ever thanks. How oft good turns* Abbott; *And thanks, and ever thanks; for oft good turns* Wright conj.; *And thanks, and ever thanks; though oft good turns* Lettsom ap. Dyce; *And thanks, and ever thanks; too oft good turns* Seymour, Hudson, etc.; *And thanks, and ever. Oft good turns* Var. '73; *And thanks, and ever thanks: often good turns* Steevens, etc.; *And thanks, and ever thanks: oft good turns* Malone; *And thanks, and thanks; and very oft good turns* White, i., conj.

6. *not all love*] Capell expands thus: "*Nor was* love to see you all *the cause*, though so much *was that love's quantity*, as might, etc."

7. *one*] the emendation "me" (Heath and others) is worth consideration.

8. *jealousy*] anxiety, suspicion, apprehension; cf. *Much Ado about Nothing*, II. ii. 49, "Jealousy shall be called assurance."

9. *Being skilless in*] since you are unacquainted with.

15, 16. *And thanks . . . uncurrent pay*] These two lines are omitted in Ff and by Rowe. See also textual notes. It will be observed that line 15 in F—"And thankes: and euer oft good turnes"—has lost a foot. The best emendation would appear to be Theobald's, "And thanks, and ever thanks; and oft good turns," which may be varied and possibly improved by Abbott's "How oft," or Lettsom's "though oft," or Wright's "for oft." The reading in the text is that of the Globe edition, and I have not thought it worth while to add to the conjectures of former editors. It might, however, be worth while to notice the inharmonious recurrence of sound in "oft," line 15, and "off," line 16.

15, 16. *and ever . . . uncurrent pay*] and too often a kindness done meets with this poor acknowledgment. (Figure from worthless coin; and cf. the proverb "De mauvais payeur, foin ou paille.")

16. *shuffled off*] Here the metaphor is probably applied much as in Hamlet's famous "shuffled off this mortal coil"; it is used in the sense of "gladly got rid of," "adroitly but basely avoided."

17. *worth*] what I am worth, my wealth; cf. *Romeo and Juliet*, II. vi.

You should find better dealing. What's to do?
Shall we go see the reliques of this town?
Ant. To-morrow, sir: best first go see your lodging. 20
Seb. I am not weary, and 'tis long to night.
I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do renown this city.
Ant. Would you'd pardon me;
I do not without danger walk these streets: 25
Once, in a sea-fight 'gainst the count his galleys,
I did some service; of such note indeed,
That were I ta'en here it would scarce be answer'd.
Seb. Belike you slew great number of his people.
Ant. The offence is not of such a bloody nature, 30
Albeit the quality of the time and quarrel
Might well have given us bloody argument.

24. *Would you'd pardon me;*] *Would youl'd pardon me:* F, *Would you'ld pardon me;* some edd., *Would you pardon me?* Coll. MS. ap. Camb. 26. *count his*] *Duke his* Rowe, etc. 28. *ta'en*] Rowe; *tane* F, Ff. 30. *The offence*] Capell, etc.; *Th offence* F, Ff, Rowe, etc. 31. *of the*] F; *of* F 3, 4, Rowe, i.

32, "They are but beggars that can count their worth."

17. *conscience*] my consciousness of debt to you.

17. *firm*] solid, substantial, valid.

18. *What's to do*] Many other languages, and our own in earlier stages (and in Lancashire still), employ this active infinitive where we of later date prefer the passive; and see my note on *The Tempest*, III. ii. 106.

19. *reliques*] Cf. *Troilus and Cressida*, V. ii. 159, "reliques of her o'eeaten faith." Hunter says, "religious reliques, remains of saints and martyrs, etc."; but the words should at least include "antiquities," "monuments"; as in line 23, "memorials and the things of fame"; though "memorials" may repeat "reliques." Tennyson (*The Princess*) uses "memorial" in the singular—"I stored it full of rich memorial." See also Appendix I. p. 179.

21. *to night*] from now till night.

24. *renown*] Seldom as a verb except in the past participle; for this use cf. *Henry V.* I. ii. 118.

26. *count his*] This well-known idiom is usually explained as being due to the notion that the "'s" of the genitive was a contraction of "his." We find also "By Naomi *her* instruction," Abbott, § 217. Malone was of opinion that Shakespeare wrote "County's gallies."

28. *it . . . answer'd*] I should hardly get off with my life. Here "answer'd" is equivalent to "defended," "atoned for"; in line 33 it means "requited," "compensated."

29. *Belike*] *i.e.* "by likelihood"; probably.

29. *great number*] Abbott, § 84.

30–32. *The offence . . . argument*] Their ground of complaint is not so serious as that; although the bitterness with which we fought, and the insults from which we had suffered, would have been our ample justification if we had taken their lives. "Bloody argument," *i.e.* partly a cause, partly an excuse, for bloodshed. For this use of the word cf. *Hamlet*, IV. iv. 54, "Rightly to be great Is not to stir without great argument."

It might have since been answer'd in repaying
What we took from them; which, for traffic's sake,
Most of our city did: only myself stood out; 35
For which, if I be lapsed in this place,
I shall pay dear.

Seb. Do not then walk too open.

Ant. It doth not fit me. Hold, sir; here's my purse.
In the south suburbs, at the Elephant,
Is best to lodge: I will bespeak our diet, 40
Whiles you beguile the time and feed your knowledge
With viewing of the town: there shall you have me.

Seb. Why I your purse?

41. *the time*] F, *your time* Theobald and others.

33–37. *It might . . . pay dear*] All enmity between us might have been removed subsequently by our restoring the booty we had taken; and as a fact, most of the city did this in the interests of our trade; I was the only one who held out against such dealings with the enemy (or, the act of restitution); and if I am caught off my guard in this place, I shall have to pay dear for the course I then took. The chief difficulty I have found in paraphrasing this passage lies in the apparent inconsistencies of the story; nor is it easy to gain the point of view of the speaker. Hence the alternative, "or, the act of restitution," in the above. "Lapsèd" is strangely used; it probably means "fallen, as into a trap." "Latched" has been suggested, but it would be a poor substitute. As used in *Hamlet* (III. iv. 107) the word "lapsed" is certainly connected by the poet with the Latin *labor* (*lapsus*), and is made to combine the notion of slipping, sliding, etc., with the passing away of time, the losing of time, and so forth; this quite in Shakespeare's manner. So here in *Twelfth Night* we interpret: (1) "taken unawares, as though I had slipped or fallen"; (2) "caught, because I stayed too long." But, further, Shakespeare connects it with "lap" or "laps," to pounce upon an offender (originally, "to come into the power of"; see *New Eng. Dict.*). Hence the word also means "be apprehended." Cf. "fallen into the lapsing of the law," Strype, *Ann.*

39. *the Elephant*] Cf. "the bells of Saint Bennet" in v. 37. In *Julius Cæsar* we sometimes have London rather than Rome; here also we have London rather than "this town" (line 19); and it only remains to add that "the Elephant," or, "The Elephant and Castle," finds mention more than once in contemporary literature as the sign of a London inn.

40. *Is best*] Some examples of "Elizabethan brevity" have been examined in these notes; this one I shall merely mention; and others that remain, unless they have special interest, must be left to the reader.

40. *diet*] fare, dinner, food generally; not in the sense of food limited or prescribed, which is now the only meaning of the word.

42. *With viewing*] Here, however, is a much more important example than the one in our former note (first on line 40); for Furness is of opinion that a "the" before "viewing" is absorbed into the final "th" of "with." I do not think so; the omission of "the" before the verbal noun is common in Shakespeare, and is accounted for by the fact that the construction, though followed by a preposition, yet assumes to itself some traditional functions of the participle. This conflict of function between the flectionless -ing forms explains many such difficulties.

Ant. Haply your eye shall light upon some toy
You have desire to purchase; and your store, 45
I think, is not for idle markets, sir.
Seb. I 'll be your purse-bearer, and leave you for an hour.
Ant. To the Elephant.
Seb. I do remember. [*Exeunt.* 50

SCENE IV.—*Olivia's Garden.*

Enter OLIVIA *and* MARIA.

Oli. I have sent after him: he says he 'll come;
How shall I feast him? what bestow of him?
For youth is bought more oft than begg'd or borrow'd.
I speak too loud.
Where is Malvolio? he is sad, and civil, 5
And suits well for a servant with my fortunes:

1. *he says he'll*] *he sayes hee'l* F, *say, he will* Theobald, *say he will* Hanmer. 2. *of him?*] F, *on him* Pope, etc. 4, 5. *I speak . . . civil*] as one line F, F^c, Rowe, etc. 5. *Where is*] Pope, etc.; *Where's* F, Ff, Rowe, etc.

44. *toy*] trifle, as often in Shakespeare.

45, 46. *and your . . . sir*] and I ask you to accept my purse, because I venture to think that your own may contain barely enough for the purchase of necessaries, much less of "toys." "Store," *i.e.* of money; "idle," fanciful; dealing with articles of fancy or luxury, as opposed to necessaries.

Scene IV.

1. *he says . . . come*] The messenger has not yet returned (line 60), and Maria is evidently pondering over the possible results of his errand; and she speaks *aside* (cf. "I speak too loud," line 4); hence the construction "he says he 'll come" is obviously hypothetical, and means "Suppose he says, etc." Theobald was the first to give this explanation, but he unnecessarily altered the text to "Say, he will come."

2. *of*] on; Abbott, § 175. But Badham would read, "How shall I feast him, what bestow? for youth Is bought more oft than begged or borrowed of." He thinks that in one of the transcripts this "of" was so written as to appear to belong to the line preceding, and that "him" was subsequently added to complete the sense.

3. *borrow'd*] See former note for a possible explanation of this use.

5. *sad*] in earlier sense; grave, serious, solemn. A.-S. *saed* (Cog. Lat. *satis*).

5. *civil*] variously used; cf. "civil citizens" in *Henry V.* (I. ii. 199), or "civil night" in *Romeo and Juliet* (III. ii. 10). Here the word does not mean "well-mannered," but "staid," "sedate," "sober," "demure"; in fact, as a second epithet in Shakespeare often repeats a former one, so here "civil" partly recalls "sad," and suggests the grave demeanour that "suits with" Olivia's "fortunes," and is such a perfect contrast to Malvolio's after affectation of smiling, etc.

6. *suits . . . fortunes*] a servant of his sombre temperament exactly suits my love-lorn condition.

Where is Malvolio?

Mar. He's coming, madam; but in very strange manner. He is, sure, possessed, madam.

Oli. Why, what's the matter? does he rave? 10

Mar. No, madam; he does nothing but smile: your ladyship were best to have some guard about you if he come, for sure the man is tainted in 's wits.

Oli. Go call him hither. [*Exit Maria.*
I am as mad as he, 15
If sad and merry madness equal be.

Re-enter MARIA, *with* MALVOLIO.

How now, Malvolio!

Mal. Sweet lady, ho, ho.

Oli. Smilest thou?
I sent for thee upon a sad occasion. 20

Mal. Sad, lady! I could be sad: this does make some obstruction in the blood, this cross-gartering; but what of that? if it please the eye of one, it is with me as the very true sonnet is, "Please one, and please all." 25

Oli. Why, how dost thou, man? what is the matter with thee?

8, 9.] As verse in F; arranged as prose by Pope, etc. 8. *very*] F, *a very* Keightley. 15. *I am*] F, Ff, Rowe, etc.; *I'm* Pope, etc. 18. *ho, ho.*] F; *ha, ha* Ff, Rowe, etc.; omitted Capell. 19, 20. *Smilest . . . occasion.*] Capell, etc.; as one line F. 21–25.] As prose, Pope, etc.; as verse, F. 25. *is*] F, *has it* Capell, *hath it* Collier MS. 26. Oli.] See note below; *dost*] *doest* F.

8, 9 . . . 11–13.] I have not thought it worth while to include in the textual notes the attempts made by some editors to arrange these two speeches of Maria as verse. Although the Folio prints the first of them in two lines, each ending "Madam," we may be sure that Shakespeare intended Maria to use her customary prose.

9. *possessed*] in its modern sense (by an evil spirit).

11, 12. *your ladyship were best*] See note on I. v. 31, 32.

13. *tainted*] For the metaphor, cf. III. i. 72.

20. *sad*] See line 5, note; but here the word may retain some of its modern meaning.

24. *the very true sonnet*] "sonnet," *i.e.* poem or ballad—an earlier sense. The sonnet here referred to is "A prettie newe Ballad, intytuled—

The Crowe sits vpon the wall
Please one and please all.

To the tune of, Please one and please all." Nineteen quaint stanzas follow this title, and to these the letters R. T. are appended; they may stand for Richard Tarleton. The ballad was published in 1591.

26, 27. *Why . . . thee*] In F this speech is assigned to *Mal.*, a misprint doubtless for *Mar.* But Ff have printed *Ol.*, and to Olivia the speech may best belong.

Mal. Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed: I think we do know the sweet Roman hand. 30

Oli. Wilt thou go to bed, Malvolio?

Mal. To bed! ay, sweetheart, and I 'll come to thee.

Oli. God comfort thee! Why dost thou smile so, and kiss thy hand so oft? 35

Mar. How do you, Malvolio?

Mal. At your request! Yes; nightingales answer daws.

Mar. Why appear you with this ridiculous boldness before my lady? 40

Mal. "Be not afraid of greatness:" 'twas well writ.

Oli. What meanest thou by that, Malvolio?

Mal. "Some are born great,"—

Oli. Ha!

Mal. "Some achieve greatness,"— 45

Oli. What sayest thou?

Mal. "And some have greatness thrust upon them."

Oli. Heaven restore thee!

Mal. "Remember who commended thy yellow stockings,"— 50

30, 31. *the sweet*] F, *that sweet* Rowe, etc. 31. *Roman*] *Romane* F. 42. *meanest*] Ff, *meanst* F.

28. *Not black . . . yellow*] Possibly a reference to an old ballad tune called "Black and Yellow" (Collier).

30, 31. *the . . . hand*] Cf. "carved in Roman letters," *Titus Andronicus*, v. i. 139. "Delicate Italian handwriting" (Deighton).

33.] As Mr. Craig suggests, Malvolio may here be quoting. Mr. Craig's reference is to the following: "Go to bed, sweetheart, I'le come to thee, Make thy bed fine and soft, etc."; from a verse of a ballad quoted in Brome, *The English-Moor; or, The Mock-Marriage*. (See *Works*, 3 vols. (Pearson), 1873, ii. 15.) Malvolio, we may notice, has already made a similar quotation (line 25); possibly also he quotes in lines 28 and 37; all this supports the above suggestion. Mr. Craig would interpret Olivia's remark in line 32 as being equivalent to "I think you must be drunk"; but I am not sure that the context will bear out this interpretation.

35. *kiss thy hand*] Cf. *Othello*, II. i. 175, "It had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in."

37, 38. *At . . . daws*] Am I bound to answer a servant? Well, nightingales seem to sing in response to the call of jackdaws, and therefore I shall not lose dignity if I reply to the question of this serving maid. As to the figure, it may be derived from the natural world, but partly also, as I think, from fiction; or the saying may be proverbial.

Oli. Thy yellow stockings!
Mal. "And wished to see thee cross-gartered."
Oli. Cross-gartered!
Mal. "Go to, thou art made, if thou desirest to be so;"— 55
Oli. Am I made?
Mal. "If not, let me see thee a servant still."
Oli. Why, this is very midsummer madness.

Enter Servant.

Serv. Madam, the young gentleman of the Count Orsino's is returned. I could hardly entreat him 60 back: he attends your ladyship's pleasure.
Oli. I'll come to him. [*Exit Servant.*
Good Maria, let this fellow be looked to. Where's my cousin Toby? Let some of my people have a special care of him: I would not have him 65 miscarry for the half of my dowry.
[*Exeunt Olivia and Maria.*
Mal. O, ho! do you come near me now? no worse

51. *Thy*] F, *My* Lettsom. 58. *is very*, F, *is a very* Theobald, etc. 59. *Count*] F, *Duke* Rowe. 64. *cousin*] *Cosine* F, *Uncle* Rowe.

51, 52. *Thy . . . thee*] It has been proposed to change these to "My" and "me"; but we should better understand that Olivia in her amazement repeats the words of Malvolio, taking "thy" in the sense of "my"; and, of course, she does not know that Malvolio is quoting the letter.

56. *Am I made*] It has been conjectured that Olivia here puns upon the word "maid," for, according to Manningham (see Introduction, p. xi), she was a widow; if Manningham was correct, he might have seen some earlier text of the play; but it is more probable that he mistook the mourning garments that Olivia was wearing in memory of her brother, for those of a widow for her husband.

58. *midsummer madness*] A proverbial expression. "'Tis midsummer moon with you' is a proverb in Ray's *Collection*; signifying, you are mad," Steevens. It was supposed that intense heat (cf. our "dog-days") excited the imagination, and tended to produce melancholy and madness. Also cf. *Novissimum oris illius pura insania* (*Promus*, Fol. 88); and Craig quotes Nash—"Ere he be come to the full Midsommer Moone and raging Calentura of his wretchedness" (*Have with you to Saffron Walden*, 1596).

66. *miscarry*] come to harm; often in this sense in Shakespeare.

67. *come near me*] "Ah, you are beginning to understanding me now." The words are addressed to Olivia, who had found his talk unintelligible; he thinks she has "come near him," for thus he interprets her directions "let this fellow be look'd to," etc., which included his being entrusted to Sir Toby. For the phrase "come near," see also note on II. v. 27. Mr. Craig quotes Lyly, *Galatea* (1592), III. i. (Fairholt, i. 242), "*Eurota.* Indeed, Rania, if lovers were not virtuous, then wert thou vicious. *Rania.* What, are you come so near me? *Tel.* Think we

man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose that I may appear stubborn to him; for she incites me to that in the letter. "Cast thy humble slough," says she; "be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity;" and consequently sets down the manner how; as, a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have limed her; but it is Jove's doing, and Jove make me thankful! And when she went away now, "Let this fellow be looked to:" fellow! not Malvolio, nor after my degree, but fellow. Why, every thing adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe

73, 74. *tang with*] Ff, etc., *langer with* F, *tang* Capell, etc., *twang* Hudson. 78. *limed*] *lymde* F. 79. *Jove's . . . Jove*] F; *God's . . . God* Halliwell, Hudson.

came near you when we said you loved"; also Cyril Tourneur, *The Revenger's Tragedy*, 1607, "*Vindici* (to his mother). All thrive but chastity, she lyes a cold; Nay, shall I come nearer to you?"

75. *consequently*] Perhaps in two senses, "thereafter" and "accordingly"; but the former is the sense often borne by the word in our earlier literature.

76. *sad*] See note on line 5.

77. *habit*] We may suppose that the cross-gartering and the yellow stockings were to Malvolio suitable items "in the habit of some sir of note," though the word may have the further sense of "bearing" or "deportment" (cf. "I will speak to him like a saucy lackey, and under that habit play the knave with him," *As You Like It*, III. ii. 314).

77. *sir*] Cf. "This ancient Sir," *The Winter's Tale*, IV. iv. 372.

78. *limed*] caught as a bird with bird-lime. The figure occurs in *Apolonius and Silla*, "like the foule whiche is once limed." It is used as late as Tennyson's *Princess*, "True, we had limed ourselves."

79. *Jove's . . . Jove*] The original reading, as is most likely, would be God's . . . God"; see note on II. v. 177. Some editors would read "Love's . . . Love," but more probably it is a reference to "This is the Lord's doing," Psalm cxviii. 23.

80. *fellow*] "This word, which originally meant companion, was not yet totally degraded to its present meaning, and Malvolio takes it in the favourable sense," Johnson.

81, 82. *after my degree*] according to my position as steward.

82. *adheres*] coheres; cf. *Merry Wives of Windsor*, II. i. 62.

83. *dram, etc.*] "We must take the first and last 'scruple' in the moral sense, the second as the weight of the third part of a dram" (*N. and Qu.* III. xii. 61, 1867). For a like play on the words, cf. *2 Henry IV.* I. ii. 147.

84. *incredulous*] incredible—causing incredulity. We have already (note on I. v. 281) noticed an Elizabethan uncertainty in the force of participial and adjectival inflexions; traces of this uncertainty are found even in Milton.

circumstance—What can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked. 85

Re-enter MARIA, *with* SIR TOBY BELCH *and* FABIAN.

Sir To. Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possessed him, yet I 'll speak to him. 90

Fab. Here he is, here he is. How is 't with you, sir? how is 't with you, man?

Mal. Go off; I discard you: let me enjoy my private; go off. 95

Mar. Lo, how hollow the fiend speaks within him! did not I tell you? Sir Toby, my lady prays you to have a care of him.

Mal. Ah, ha! does she so?

Sir To. Go to, go to: peace! peace! we must deal gently with him; let me alone. How do you, Malvolio? how is 't with you? What, man! defy the devil: consider, he 's an enemy to mankind. 100

Mal. Do you know what you say?

Mar. La you! an you speak ill of the devil, how he takes it at heart. Pray God, he be not bewitched! 105

90. *of hell*] F, *in hell*, Rowe, etc. 91. *possessed*] *possest* F, *possess* Collier MS. 94. *private*] F, *privacy* Rowe, etc. 101. *let me*] *Let me* F, *let him* Rowe, etc. 105. *an you*] *and you* F, Ff; *if you*, Pope.

89. *sanctity*] An emendation "sainty" has been proposed by Walker, but the context supports the present reading.

90. *drawn in little*] compressed into a small space; represented in miniature; cf. *Hamlet*, II. ii. 384, "His picture in little."

90. *Legion*] Mark v. 9; cf. also *Hamlet*, I. ii. 244.

93. *how . . . man*] This part of the speech probably belongs to Sir Toby.

94. *my private*] privacy; probably not an affectation of Malvolio's; cf. "Whose private with me of the Dauphin's love," *King John*, IV. iii. 16; also, "Nor must I be unmindful of my private," *Catiline*, III. ii.; or again, Bacon, *Essay*, xxxiii., "Besides some spots of ground that any Particular Person, will Manure, for his own Private."

96. *how hollow . . . him*] Mr. Craig quotes Cotgrave, "*Engastryimyte*, That speaks out of the belly as one possessed"; also "*Engastrimythes* (The same) crooked-backt are so tearmed because commonly their voice is hollow."

105. *La you*] Cf. *The Winter's Tale*, II. iii. 49.

Fab. Carry his water to the wise-woman.

Mar. Marry, and it shall be done to-morrow morning, if I live. My lady would not lose him for more than I 'll say. 110

Mal. How now, mistress!

Mar. O Lord!

Sir To. Prithee, hold thy peace; this is not the way: do you not see you move him? let me alone with him. 115

Fab. No way but gentleness; gently, gently: the fiend is rough, and will not be roughly used.

Sir To. Why, how now, my bawcock! how dost thou, chuck? 120

Mal. Sir!

Sir To. Ay, Biddy, come with me. What, man! 'tis not for gravity to play at cherry-pit with Satan: hang him, foul collier!

110. *lose*] *loose* F. 114. *this is*] F; *that is* F 4, Rowe, etc. 119. *thou*] *u* y F. 122. *Ay, . . . me*] F; as a quotation, Collier, iii. 124. *collier*] *Colliar* F.

108. *wise-woman*] "You have heard of Mother Nottingham, who for her time was prettily well skill'd in casting of Waters; and after her Mother Bombye? The several occupations of these imposters are thus described in this play of Heywood: 'Let me see how many trades have I to live by. First I am a wise woman, and a fortune-teller, and under that I deale in physicke and forespeaking, in palmistry, and recovering of things lost. Next, I undertake to cure madd folkes,' etc." (Here Douce quotes Heywood's *The Wise Woman of Hogsdon.*)

115. *move*] Cf. *Julius Cæsar*, IV. iii. 58, "he durst not thus have moved me."

119. *bawcock*] my fine fellow. Fr. *beau coq*. A familiar, or even contemptuous term of endearment. Cf. its use in *Henry V.* III. ii. 25, "good bawcock, bate thy rage, use lenity, sweet chuck." Wright compares "bawshere" (for "beau-sire"), *Townley Mysteries*, 69.

120. *chuck*] Similar to the above; a form of "chick." Less contemptuously in "Be innocent of the knowledge, dearest chuck," *Macbeth*, III. ii. 45.

122. *Biddy*] carries on the strain of "bawcock" and "chuck." "Biddy, come with me" is most likely a scrap of an old song. It is also a familiar children's call to fowls.

123. *cherry-pit*] A child's game of pitching cherry stones into a small hole. Cf. "I have loved a witch ever since I played at cherry-pit," *The Witch of Edmonton* (Rowley, 1658). By the figure Sir Toby means, "To have such familiar intercourse with." Steevens also quotes Nash, *Pierce Penilesse* (1592), "you may play at cherry pit in their cheekes" (said of the paint on ladies' faces).

123. *Satan*] F "sathan" as always in Shakespeare; a form derived, says Wright, from the Miracle Plays.

124. *collier*] "The devil is called 'Collier' for his blackness. 'Like will to like,' quoth the Devil to the Collier" (a proverb), Johnson. Steevens says that "collier" was a term of reproach, so great were the impositions practised by the vendors of coal.

Mar. Get him to say his prayers, good Sir Toby, get him to pray.

Mal. My prayers, minx!

Mar. No, I warrant you, he will not hear of godliness.

Mal. Go, hang yourselves all! you are idle shallow things: I am not of your element. You shall know more hereafter. [*Exit.*

Sir To. Is't possible?

Fab. If this were played upon a stage now, I could condemn it as an improbable fiction.

Sir To. His very genius hath taken the infection of the device, man.

Mar. Nay, pursue him now, lest the device take air, and taint.

Fab. Why, we shall make him mad indeed.

Mar. The house will be the quieter.

Sir To. Come, we'll have him in a dark room, and bound. My niece is already in the belief that he's mad: we may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him; at which time we will bring the device to the bar, and crown thee for a finder of madmen. But see, but see.

128. Mar.] F, Fab. Anon. ap. Camb. *he is* Johnson and many edd. 137. *lest*] *least* F. 143. *he's*] F,

127. *minx*] Of uncertain etymology. Cotgrave gives "Gadrouillette: f. A minx, gigle, flirt, callet, Gixie (a fained word applyable to any such cattell)."

130. *element*] See note on III. i. 62.

135, 136. *His . . . device*] "The plot has taken possession of his very soul," Wright. In the word "genius" we have a reference to the old belief that human beings are attended through life by a good and a bad angel. See my note on *The Tempest*, IV. i. 27.

137, 138. *take air, and taint*] become known and spoilt; one of those quaint figures (and the notion of infection is used by Shakespeare most variously and most abundantly) that give evidence of something more than a literary interest on the part of the writer. We may compare the theory in *Cymbeline*, I. ii. 1–5.

137. *air*] in this passage seems used for foul air; cf. "infection" two lines above. Otherwise it refers to some "tainting," unknown to us, that follows exposure to air.

141. *dark room*] This was the recognised treatment of lunacy until almost recent times. Cf. *As You Like It*, III. ii. 421, "Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do."

143. *carry it*] manage it. Cf. *Midsummer-Night's Dream*, III. ii. 240.

146. *to the bar*] "of public opinion, for the verdict to be passed upon it," Deighton. Schmidt explains "bar" as "a place of public function (other than the law courts)."

147. *a finder*] a quibble on the finding or verdict of a jury, with a possible

Enter SIR ANDREW AGUECHEEK.

Fab. More matter for a May morning.

Sir And. Here's the challenge; read it; I warrant there's vinegar and pepper in't. 150

Fab. Is't so saucy?

Sir And. Ay, is't, I warrant him: do but read.

Sir To. Give me. [*Reads.*]

Youth, whatsoever thou art, thou art but a scurvy fellow. 155

Fab. Good, and valiant.

Sir To. *Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for't.*

Fab. A good note, that keeps you from the blow of the law. 160

Sir To. *Thou comest to the Lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat; that is not the matter I challenge thee for.*

Fab. Very brief, and to exceeding good sense—less. 165

152. *Ay, is't*] most edd., *I, ist?* F. 153. *Give*] F, *Give't* Lettsom. 157. admire not] F; admire F 3, 4, Rowe, i. 162. comest] Malone and others, comst F. 165. *and to*] F, Ff, etc.; *and* Rowe, etc.; *and thereto* Lettsom; *and, too,* Kinnear; *good*] F, *good,* Halliwell; *sense—less.*] *sence—lesse* F. See note below.

reference to the "finders of madmen" who acted under the writ "*De Lunatico inquirendo.*"

148.] "I finde also, that in the Moneth of May, the Citizens of London (of all estates) lightly in every Parish, or sometimes two or three Parishes coming together, had their seuerall Mayings, and did fetch May-poles, with diuers warlike shewes, with good Archers, Morice-dauncers, and other deuices for pastime all the day long, and towards the Evening, they had Stage playes and Bonefiers in the streets;" Stowe, *Survey of London.*

151. *saucy*] In two senses.

152. *warrant him*] warrant my statement to (or, in regard to) him; "him" is dative of the person challenged.

157. admire] in Latin sense of "wonder," "be astonished." For the negatives, see Abbott, § 406.

160. *note*] remark; apparently the only example in Shakespeare of the word in this sense.

163, 164. thou . . . throat] supposed to bear a deeper significance than other modes of lying. Cf. "An honourable man, when he gives the lie is wont to say thou dost not speak the truth; another will give the lie by saying thou dost lie in thy throat, etc. etc." This passage, which sets forth the various gradations of lying, is quoted by Staunton (quoted by Furness) from an old Italian treatise, *Vallo Libro Continente appertenentie ad Capitanii, etc.*, 1524; it occurs in the chapter headed "*Della Divisione del Mentire.*" Cf. "as low as to thy heart, Through the false passage of thy throat," *Richard II.* I. i. 125, and *2 Henry IV.* I. ii. 94, "I had lied in my throat."

165. *sense—less*] the "less" being added as an *aside.*

Sir To. *I will waylay thee going home; where, if it be thy chance to kill me,—*

Fab. Good.

Sir To. *Thou killest me like a rogue and a villain.*

Fab. Still you keep o' the windy side of the law: good. 170

Sir To. *Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine, but my hope is better; and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy,* 175

ANDREW AGUECHEEK.

If this letter move him not, his legs cannot. I 'll give 't him.

Mar. You may have very fit occasion for 't: he is now in some commerce with my lady, and will 180 by and by depart.

Sir To. Go, Sir Andrew; scout me for him at the corner of the orchard, like a bum-baily: so soon as ever thou seest him, draw; and, as thou drawest, swear horrible; for it comes to pass oft that a 185

172. one of] F; omitted F 3, 4, Rowe, i. 183. *bum-baily*] *bum-Baylie* F, *bum-Baily* Ff. 185. *horrible*] F; *horribly* Ff, Rowe, etc.

170. *o' the windy . . . law*] so that the law cannot find you out by getting scent of you, as a hound does the game. This, the usual interpretation, must depend on the meaning conveyed by the word "windy," which is doubtful; is the law like a hound on the "windward" of the scent? It is by no means easy to define the relative positions of hound and game. Otherwise the metaphor may carry on the notion contained in "blow" in the former speech of Fabian, and we may explain thus: "you keep to the windward, and so take the wind out of the sails of the law." The figure occurs again in *Much Ado about Nothing*, II. i. 327, "It keeps on the windy side of care," *i.e.* on the safe side, the advantageous side; cf. "get the wind of." As to the form of words that keep the speaker on the windy side of the law, we may note that he merely compares his antagonist to a "rogue and a villain," and does not assert the fact. Cf. "the blow of the law" in lines 160, 161. Some think that the reference is to the law of the duello. See line 321.

173. mine] "thine" is suggested by Johnson; but "mine" is the better reading; Sir Andrew thinks he will win the fight, and have no need of mercy.

180. *commerce*] intercourse. Cf. Tennyson, "So hold I commerce with the dead," *In Memoriam*, 85.

181. *by and by*] sometimes in the sense of "at once."

182. *scout me*] I will ask you to keep watch for him (see note on III. ii. 34).

183. *bum-baily*] An inferior officer employed to execute the sheriff's writs, and arrest debtors; one who clutches at the back of his victim. Cf. Fr. *pousse-cul*.

185. *horrible*] An "ambiguous descriptive." See line 210, note; also Abbott, §§ 1 and 2.

terrible oath, with a swaggering accent sharply twanged off, gives manhood more approbation than ever proof itself would have earned him. Away!

Sir And. Nay, let me alone for swearing. [*Exit.* 190

Sir To. Now will not I deliver his letter: for the behaviour of the young gentleman gives him out to be of good capacity and breeding; his employment between his lord and my niece confirms no less: therefore this letter, being so excellently 195 ignorant, will breed no terror in the youth: he will find it comes from a clodpole. But, sir, I will deliver his challenge by word of mouth; set upon Aguecheek a notable report of valour; and drive the gentleman, as I know his youth will 200 aptly receive it, into a most hideous opinion of his rage, skill, fury, and impetuosity. This will so fright them both that they will kill one another by the look, like cockatrices.

Fab. Here he comes with your niece: give them way 205 till he take leave, and presently after him.

Sir To. I will meditate the while upon some horrid message for a challenge.

[*Exeunt Sir Toby, Fabian, and Maria.*

Re-enter OLIVIA, *with* VIOLA.

Oli. I have said too much unto a heart of stone,

191. *his*] F; *this* F 3, 4, Rowe, i.

187. *twanged off*] See note on II. v. 154.

187. *gives . . . approbation*] gives a man more credit for courage.

187. *approbation*] convincing testimony; see next note.

188. *proof*] actual trial; test. The word explains "approbation" above.

197. *clodpole*] blockhead; with head like a clod. Here the F has "clodde-pole"; in *King Lear* (I. iv. 51) and elsewhere, it is clotpoll.

199. *report*] Cf. III. ii. 39.

204. *cockatrices*] "A serpent, identified with the Basilisk, fabulously said to kill by its mere glance, and to be hatched from a cock's egg." M.E. *cocatris*, *-ice*, O. Fr. *cocatris*, Provençal *calcatris*, It. *calcatrice*, Latin *calcatricem*; this latter being a mediæval rendering of the Greek *ἰχνεύμων*; and both Latin and Greek have much the same original meaning—"a tracker out," etc. Beyond this the word has a curious history, for which, however, we have no space.

206. *presently*] "immediately." See note on "by and by," line 181.

And laid mine honour too unchary out: 210
There 's something in me that reproves my fault,
But such a headstrong potent fault it is
That it but mocks reproof.

Vio. With the same 'haviour that your passion bears,
Goes on my master's grief. 215

Oli. Here; wear this jewel for me, 'tis my picture:
Refuse it not; it hath no tongue to vex you;
And I beseech you come again to-morrow.
What shall you ask of me that I 'll deny,
That honour sav'd may upon asking give? 220

Vio. Nothing but this; your true love for my master.

Oli. How with mine honour may I give him that
Which I have given to you?

Vio. I will acquit you.

Oli. Well, come again to-morrow: fare thee well: 224
A fiend like thee might bear my soul to hell. [*Exit.*

Re-enter SIR TOBY BELCH *and* FABIAN.

Sir To. Gentleman, God save thee.

210. *out*] Theobald and most edd.; *on 't* F, Ff, Rowe, Pope, Hanmer, Knight, Collier, etc. 214. *'haviour*] Theobald, etc., *hauiour* F. 215. *Goes . . . grief*] Rowe, etc.; *Goes . . . greefes* F, F 2; *Goes . . . griefs* F 3, 4; *Go . . . griefs* Malone, etc. 220. *That honour sav'd*] most edd.; *That honour* (*sau'd*) F; *That* (*honour sav'd*) F 3, 4, Rowe, i., etc.

210. *And laid . . . out*] It is not easy to make choice between the F reading "on 't" and Theobald's "out"; "out" for "on 't," and *vice versâ*, occur as misprints elsewhere. With "on 't" the meaning is "staked my reputation too carelessly on that heart—or, in making my declaration"; and with "out" we should turn, "and have expended my honour too lavishly." For "laid on 't" we have a parallel in *All's Well that Ends Well*, III. vii. 72, "He persists, as if his life lay on 't"; or better, in *Hamlet*, V. ii. 174, "He hath laid on twelve for nine"; and with "laid out" we may cf. *Cymbeline*, II. iii. 92, "You lay out too much pains For purchasing but trouble."

210. *unchary*] The word signifies "heedlessly"; but here, as elsewhere in Shakespeare (cf. "the chariest maid," *Hamlet*, I. iii. 36), it seems rather to mean "lavishly." Cf. also, "If you be chary of your good name," Gosson, *School of Abuse*, 1579 (*New Eng. Dict.*). In the text it is an ambiguous descriptive, an adjective used as adverb. Cf. "horrible," line 185 and note. For the whole line we may compare "that have so charely preserued myne honour," *Apolonius and Silla*.

216. *jewel*] Formerly used of any precious ornament; here, as it seems, for a minature richly set. In *Cymbeline*, I. iv. 165, it signifies a ring, and in I. vi. 189 of the same play, a bracelet. See also *2 Henry VI.* III. ii. 106, 107.

220. *That . . . give*] that honour may grant without compromising itself.

222. *with*] without violating; or, consistently with.

226.] Note Sir Toby's "thee" and Viola's "you."

Vio. And you, sir.

Sir To. That defence thou hast, betake thee to 't: of what nature the wrongs are thou hast done him, I know not; but thy intercepter, full of despite, bloody as the hunter, attends thee at the orchard-end. Dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful, and deadly. 230

Vio. You mistake, sir: I am sure no man hath any quarrel to me: my remembrance is very free and clear from any image of offence done to any man. 235

Sir To. You 'll find it otherwise, I assure you: therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill, and wrath, can furnish man withal. 240

Vio. I pray you, sir, what is he?

Sir To. He is knight, dubbed with unhatched rapier, 245

241. *guard*] *gard* F. 243. *man*] F; *a man* F 3, 4, Rowe, Pope, Hanmer. 245. *knight*] F, *a knight* some edd.; *unhatched*] *vnhatch'd* F, *unhack'd* Pope and others.

230. *intercepter*] he who lies in wait.

230. *despite*] spite, and defiant contempt.

231. *attends*] waits for; Fr. *attendre*.

232. *Dismount thy tuck*] draw your sword. Osric in *Hamlet* uses the word "carriages" of the straps that fasten the sword to the belt; hence, possibly, the affected "dismount" of the text, though the word seems to be used occasionally in this sense. "Tuck" is a small rapier. Fr. *estoc*, Ital. *stocco*, "a truncheon, a tuck, a short sword, an arming sword," Florio, *Worlde of Wordes*, 1598. Mr. Craig quotes Drant (Horace, *Satire*, i. p. 2):

"The maces keen, the grounded sword,
The tucke, the targe, the shield."

232, 233. *be . . . preparation*] Address yourself swiftly and surely for the contest.

232. *yare*] nimble, quick, ready. A.-S. *gearn*, ready. Cf. *Measure for Measure*, IV. ii. 61, "you shall find me yare." See also *The Tempest*, I. i. 3, and V. 224.

236. *quarrel to me*] against, towards me. Cf. *Much Ado about Nothing*, II. i. 243, "The Lady Beatrice hath a quarrel to you."

237. *image of offence*] metaphor from a looking-glass.

243. *withal*] An emphatic form of "with," generally connected with a relative pronoun, and placed at the end of the clause. See also my note on *The Tempest*, III. i. 93.

245, 246. *dubbed . . . consideration*] "He is no soldier by profession, not a knight banneret, dubbed in the field of battle, but on carpet consideration, at a festivity, or on some peaceable occasion, when knights receive their dignity kneeling, not on the ground, as in war, but on a carpet. This, I believe, was the origin of the contemptuous term a *carpet knight*, who was naturally held in contempt by the men of war," Johnson.

245. *unhatched*] "Hatch" appears to be a form of "hack" (as batch of

and on carpet consideration; but he is a devil in private brawl: souls and bodies hath he divorced three, and his incensement at this moment is so implacable that satisfaction can be none but by pangs of death and sepulchre. Hob, nob, is his word: give 't or take 't.

Vio. I will return again into the house, and desire some conduct of the lady: I am no fighter. I have heard of some kind of men that put quarrels purposely on others to taste their valour; belike this is a man of that quirk.

Sir To. Sir, no; his indignation derives itself out of a very competent injury! therefore, get you on and give him his desire. Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him: therefore, on, or strip your sword stark naked;

255. *taste*] F, *test* Collier conj. 258. *competent*] F 4, Rowe, etc.; *computent* F. 261. *him*:] F, *to him*; Hanmer. 262. *or*] F, *and* Hanmer; *your sword*] F, *you of sword* Anon. ap. Camb.

bake). Cotgrave gives "*Hacker*, To hacke . . . hew . . . chop, . . . also, to hatch a hilt" (where "hatch" has the sense of "engrave"; cf. the engraver's term "cross-hatching"). Some would read "unhacked," but "unhatched" is probably a variant with the same meaning.

246. *on carpet consideration*] See Johnson, above (note on line 245); and cf. "because (for the most part) they receive their honour from the King's hand in the Court, and vpon Carpets, and such like ornaments belonging to the King's State and Greatnesse," F. Markham, *Booke of Honour*, 1625, p. 71.

246. *consideration*] chosen partly for alliteration. Wright thinks that the word implies purchase; Deighton explains, "in consideration of services in the drawing-room," and quotes *All's Well that Ends Well*, II. i. 30–33; we might also quote "carpet-monger" from *Much Ado about Nothing*, V. ii. 32. But it is best to regard the phrase "on carpet consideration" as equivalent to "a mere carpet knight"—who was knighted for any but military considerations.

248. *incensement*] wrath; a rare word, but found in Heywood (*Rape of Lucrece*), and *The Two Angry Women of Abingdon*.

249. *can be none*] Again we have "Elizabethan brevity" (see I. v. 103, note). "None," like "three" in line 248, occupies an emphatic position.

250. *Hob, nob*] hit or miss, come what may, or, *i.e.* "give 't or take 't," as Shakespeare explains. Probably a variant of "hoebbe, noebbe," or of "habbe he, nabbe he" (have he, or have he not).

253. *conduct*] escort; as often in Shakespeare.

255. *taste*] make trial of; cf. III. i. 82, "taste your legs."

256. *quirk*] capricious humour; "a trick or peculiarity in action or behaviour"; cf. "quirks of joy and grief," *All's Well that Ends Well*, III. ii. 51.

257, 258. *derives . . . injury*] arises from a most sufficient insult. For "competent," see textual notes.

260. *that*] that satisfaction at the sword's point.

for meddle you must, that's certain, or forswear to wear iron about you.

Vio. This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is: it is something of my negligence, nothing of my purpose. 265

Sir To. I will do so. Signior Fabian, stay you by this gentleman till my return. [*Exit.* 270

Vio. Pray you, sir, do you know of this matter?

Fab. I know the knight is incensed against you, even to a mortal arbitrement, but nothing of the circumstance more.

Vio. I beseech you, what manner of man is he? 275

Fab. Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, bloody, and fatal opposite that you could possibly have found in any part of Illyria. Will 280 you walk towards him? I will make your peace with him if I can.

Vio. I shall be much bound to you for't: I am one that had rather go with sir priest than sir knight; I care not who knows so much of my mettle. 285

[*Exeunt.*

266. *office, as to*] F, *office, to* Capell.

263. *meddle you must*] mix yourself up in this affair by fighting.

266. *as to know*] Abbott, § 280.

273. *mortal arbitrement*] decision by combat to the death; cf. "If it come to the arbitrement of swords," *Henry V.* IV. i. 168.

279. *opposite*] antagonist; for the third time in the play the word has been used in this sense; cf. III. ii. 66.

284. *sir priest*] We had "Sir Topas" for the curate in IV. ii. 2, and "Sir Hugh Evans" in *The Merry Wives of Windsor*. The title "Sir," as applied to a priest, has a various history; but we may quote Johnson, "He that has taken his first degree at the University is in the academical style called Dominus, and in common language was termed 'Sir'"; to this we may add the following (Nares): "Therefore as most clerical persons had taken that first degree, it became usual to style them *Sir*."

285. [Exeunt. Re-enter, etc.] Capell omits this stage-direction on account of the apparent difficulties involved by retaining it; see, for example, line 294, "Fabian can scarce hold him yonder." But in any case these words of Sir Toby are exaggeration, if not pure invention. Wright thinks "they (Fabian and Viola) might, however, be within view of Sir Toby, but out of sight of the audience." On the other hand, Dyce begins a new scene altogether—"Scene v. The Street adjoining Olivia's garden"; and a change of locality is often directed in acting versions of *Twelfth Night*, or indicated on

Re-enter SIR TOBY, *with* SIR ANDREW.

Sir To. Why, man, he's a very devil; I have not seen such a firago. I had a pass with him, rapier, scabbard and all, and he gives me the stuck-in with such a mortal motion that it is inevitable; and on the answer, he pays you as surely as your feet hit the ground they step on. They say he has been fencer to the Sophy.

Sir And. Pox on 't, I'll not meddle with him.

Sir To. Ay, but he will not now be pacified: Fabian can scarce hold him yonder.

Sir And. Plague on 't; an I thought he had been valiant and so cunning in fence I'd have seen him damned ere I'd have challenged him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

Sir To. I'll make the motion. Stand here; make a good show on 't: this shall end without the per-

287. *firago*] F, Ff, and most edd.; *virago* Rowe, etc. 288. *scabbard*] *scabbard* F. 289. *stuck-in*] Capell and others, *stucke in* F, *stuck—in* Johnson, *Stuckin* Singer. 291. *hit*] *hits* F. 292. *been*] Ff, *bin* F. 295. *yonder*] F, omitted Rowe. 299. *give him*] F, *give you* Anon. ap. Camb. 300. *Capilet*] F; *Capulet* Dyce, Hudson.

the stage. This meets the difficulty in v. 62, where we read that Antonio was arrested "in the streets." Further, we have "attends thee at the orchard-end" in line 231 of this scene, also "stay you by this gentleman till my return" in lines 269, 270. But these difficulties are explained, at least in part, by the exigencies of the Elizabethan theatre. Probably the two groups, Andrew and Sir Toby, Viola and Fabian, remain on the stage, and merely withdraw and advance; and the change of scene would easily be taken for granted by Shakespeare's audience.

287. *firago*] Possibly an intentional corruption of "virago," humorous on Shakespeare's part as well as Sir Toby's.

288, 289. *the stuck-in*] the thrust, in fencing, Ital. *stoccata*. Other forms are "stock," "stoccado," "stoccata." Cf. *Hamlet*, IV. vii. 162, "If he by chance escape your venom'd stuck;" also *Romeo and Juliet*, III. i. 80.

290. *inevitable*] older sense, "unshunnable."

290. *on the answer*] on the return thrust or parry; another fencing term. Cf. *Hamlet*, V. ii. 290, 291.

290. *pays you*] hits you; cf. "Two I am sure I have paid," *1 Henry IV.* II. iv. 213.

292. *Sophy*] See II. v. 186, note.

300. *Capilet.* "'Capul' was a north country word for a horse, and possibly 'capilet' may be a diminutive of this," Wright. Murray (*New Eng. Dict.*) quotes *Land Cokaygne*, 1290, "Hors, no capil, kowe, no ox."

301. *I'll . . . motion*] alliterative (cf. "mortal motion" in line 289) for "I will propose it to him." Again we have "motion"; cf. "Of my own motion (I) craved his promised faithe," Riche, *Apolonius and Silla*.

dition of souls. [*Aside.*] Marry, I 'll ride your horse as well as I ride you.

Re-enter FABIAN *and* VIOLA.

[*To Fabian.*] I have his horse to take up the quarrel. 305
I have persuaded him the youth 's a devil.

Fab. He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

Sir To. [*To Viola.*] There 's no remedy, sir: he will fight with you for 's oath sake. Marry, he hath 310
better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw for the supportance of his vow: he protests he will not hurt you.

Vio. [*Aside.*] Pray God defend me! A little thing 315
would make me tell them how much I lack of a man.

Fab. Give ground, if you see him furious.

Sir To. Come, Sir Andrew, there 's no remedy: the gentleman will, for his honour's sake, have one 320
bout with you; he cannot by the duello avoid it: but he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on; to 't.

305. *take up*] F, *make up* Anon. ap. Camb. 307. *as horribly*] F; *horribly* Rowe, Pope, Hanmer. 310. *oath sake*] F, *oath's sake* Capell, etc., *oath-sake* Dyce; *hath*] F, *had* Theobald and others. 312. *scarce to be*] F, *to be scarce* Capell conj.

303, 304. *I'll . . . you*] I 'll keep your horse at the same time that I make a fool of you.

305. *take up*] patch up, make up; cf. "I knew when seven justices could not take up a quarrel," *As You Like It*, v. iv. 103.

307. *He . . . him*] O yes, Sir Andrew is just as much afraid of the youth. For "conceited" cf. *Julius Cæsar*, I. iii. 162, "Him and his worth and our great need of him, You have right well conceited."

311, 312. *better bethought . . . talking of*] "he has reconsidered the circumstances wherein he thought himself aggrieved, and now finds that they are not worth talking about." "Quarrel," as often in Shakespeare, means "cause of complaint or quarrel."

313. *supportance*] upholding; the same form occurs in *Richard II.* III. iv. 32.

321. *bout*] round of fighting; Danish *bugt*, a bend, turn; so, "to take a turn at fighting."

321. *by the duello*] according to the laws of duelling. Ital. *duello*; the word occurs in Jonson's *Cynthia's Revels* in the phrase, "the true laws of the duello." An Italian treatise on War and the Duello was quoted above (line 170, note); and Shakespeare may have used Vincentio Saviolo's *Practice of the Duello* (1595).

Sir And. Pray God, he keep his oath! [*Draws.*
Vio. I do assure you, 'tis against my will. [*Draws.* 325

Enter ANTONIO.

Ant. Put up your sword. If this young gentleman
Have done offence, I take the fault on me:
If you offend him, I for him defy you. [*Drawing.*
Sir To. You, sir! why, what are you?
Ant. One, sir, that for his love dares yet do more 330
Than you have heard him brag to you he will.
Sir To. Nay, if you be an undertaker, I am for you.
[*Draws.*
Fab. O good Sir Toby, hold! here come the officers.
Sir To. I 'll be with you anon.
Vio. Pray, sir, put your sword up, if you please. 335
Sir And. Marry, will I, sir: and, for that I promised
you, I 'll be as good as my word. He will bear
you easily, and reins well.

Enter Two Officers.

First Off. This is the man; do thy office.
Second Off. Antonio, I arrest thee at the suit 340
Of Count Orsino.
Ant. You do mistake me, sir.
First Off. No, sir, no jot: I know your favour well,

341. *Count*] F, *Duke* Rowe.

325. *I do, etc.*] "That the humours of the duelling scene will ever be brought back within the text of Shakespeare, and the limits of becoming mirth, is more than we can hope. Managers can hardly be expected to sacrifice a piece of farce, which always makes the audience very merry, though Shakespeare has evidently taken pains to preserve Viola from the ridiculous attitude in which it places her, and she can never be seen as she was meant to be until it is reformed.... Indeed, from the beginning to the end of the adventure she neither does nor says anything (her complexion and the beating of her heart excepted) that would have misbecome a well-behaved, peaceful young gentleman, who disliked to be drawn by a bully into a brawl. She acts throughout with discretion, intelligence, and a collected judgement," Spedding.

332. *an undertaker*] Three meanings appear to be enclosed in this word—(1) one who takes up the business (especially the quarrel) of another; (2) the "undertakers" (contractors for the king) who were obnoxious to the Parliament of 1614; (3) one who undertakes to kill, as in *Othello*, IV. i. 224, "Let me be his undertaker"; this is akin to (1). But whatever its connotations, the most obvious meaning of the word is "meddler."

342. *favour*] Cf. II. iv. 24, note.

Though now you have no sea-cap on your head.
Take him away: he knows I know him well.
Ant. I must obey. [*To Viola.*] This comes with seeking 345
ıall answer it.
ıecessity
my purse? It grieves
ɔt do for you,
You stand amaz'd; 350
S
A
V
of that money.
.ve show'd me here, 355
y your present trouble,
lity
ıy having is not much:
resent with you.
er.
A
Will you deny me now?
ts to you 361
not tempt my misery,
sound a man
ɔse kindnesses
V
I know of none; 365
r any feature.

s F.

340. *answer*] See III. iii. 28, note.
356. *part*] partly, as in *Othello*, v. ii. 296, "This wretch hath part confess'd his villany."
358. *having*] property; as often in Shakespeare.
359. *my present*] *sc.* money; the money I have with me.
360. *Hold*] Possibly an interjectional one.
360. *coffer*] *i.e.* purse; and again, *i.e.* ready-money. The only instance of this use of the word in Shakespeare.
363. *Lest that*] See I. ii. 47, note.
363. *unsound*] The only instance of this epithet in Shakespeare.

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Than you have heard him brag to you he will.
Sir To. Nay, if you be an undertaker, I am for you.
[*Draws.*
Fab. O good Sir Toby, hold! here come the officers.
Sir To. I 'll be with you anon.
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342. *favour*] Cf. II. iv. 24, note.

Though now you have no sea-cap on your head.
Take him away: he knows I know him well.

Ant. I must obey. [*To Viola.*] This comes with seeking you; 345
But there 's no remedy: I shall answer it.
What will you do, now my necessity
Makes me to ask you for my purse? It grieves me
Much more for what I cannot do for you,
Than what befalls myself. You stand amaz'd; 350
But be of comfort.

Second Off. Come, sir, away.

Ant. I must entreat of you some of that money.

Vio. What money, sir?
For the fair kindness you have show'd me here, 355
And part, being prompted by your present trouble,
Out of my lean and low ability
I 'll lend you something: my having is not much:
I 'll make division of my present with you.
Hold, there is half my coffer.

Ant. Will you deny me now?
Is 't possible that my deserts to you 361
Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.

Vio. I know of none; 365
Nor know I you by voice or any feature.

360. *there is*] Hanmer and others, *there's* F.

343. *sea-cap*] "The 'sea-cap' of the Shakespearian era seems to have been generally composed of fur, as appears from Ammon's curious book, *De omnibus Illiberalibus sive Mechanicis Artibus*, 1574," Fairholt, quoted by Halliwell.

345. *with seeking*] See Abbott, § 193.

346. *answer*] See III. iii. 28, note.

356. *part*] partly, as in *Othello*, v. ii. 296, "This wretch hath part confess'd his villany."

358. *having*] property; as often in Shakespeare.

359. *my present*] *sc.* money; the money I have with me.

360. *Hold*] Possibly an interjectional line.

360. *coffer*] *i.e.* purse; and again, *i.e.* ready-money. The only instance of this use of the word in Shakespeare.

363. *Lest that*] See I. ii. 47, note.

363. *unsound*] The only instance of this epithet in Shakespeare.

I hate ingratitude more in a man
Than lying vainness, babbling drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.

Ant. O heavens themselves! 370

Second Off. Come, sir: I pray you, go.

Ant. Let me speak a little. This youth that you see here
I snatch'd one half out of the jaws of death,
Relievd him with such sanctity of love,
And to his image, which methought did promise 375
Most venerable worth, did I devotion.

First Off. What's that to us? The time goes by: away!

Ant. But, O! how vile an idol proves this god.
Thou hast, Sebastian, done good feature shame.
In nature there's no blemish but the mind; 380

368. *lying vainness, babbling drunkenness*] some edd.; *lying, vainnesse, babling drunkennesse* F, Ff, and some edd.; *lying, vainness, babbling, drunkenness* Steevens and others. 371. *pray you, go*] *pray you go* F, *pray you* Lloyd ap. Camb. 372, 373.] For Hanmer's arrangement, see notes. 372. *speak*] F, *but speak* Hanmer. 375. *his*] F, *this* some edd. 378. *vile*] *vilde* F.

368. *lying etc.*] The line reminds us of the "ling, heath, broom (or brown) furze" of *The Tempest* (I. i. 68, 69), where the words may be taken in pairs or separately. The F punctuation may perhaps be trusted, which places a comma after "lying," but not after babbling"; and it is important to notice that if "babbling" is a noun in this instance, it is nowhere else so used in Shakespeare. Of course mere enumeration, apart from climax, adds force; but we have really little to choose, unless we note that the cæsura in the next line is moved on to the third foot, as though it had strongly fallen after the second foot in the line preceding, *i.e.* after the first *pair* of vices mentioned.

368. *vainness*] Probably in the sense of "boasting"—"boasting of what is false."

372. *Let . . . here*] K. Elze would begin the speech, "Tarry a little, And let me speak. This youth, etc." The metre is thus restored. Hanmer arranges thus:

"Let me but speak
A little. Why, this youth that
you see here."

374. *Relievd him . . . love*] The word "such" in this line suggests that a line following has dropped out; yet the passage, "And to his image . . . devotion" (lines 375, 376) follows, after Shakespeare's manner, as a natural amplification of the line preceding it. Others would read "much"; but Wright prefers to find a parallel use of "such" in *Cymbeline*, V. v. 43, "Your daughter, whom she bore in hand to love With such integrity, she did confess Was as a scorpion in her sight."

374. *sanctity*] The word used by Sir Toby, III. iv. 89.

376. *venerable*] worthy of veneration—without the modern notion of age; but the suffix has not quite the modern force; it is more gerundial—that which is to be venerated. Cf. "But, howsoever, strange and *admirable*" (*Midsummer-Night's Dream*, V. 27). See note on I. v. 281.

379. *feature*] like "complexion" has often a wider meaning in Shakespeare; the whole external appearance, not merely one aspect of the face.

380, 381, 382.] Cf. Viola's words to the Captain in I. ii. 46–50, "There is . . . character."

None can be call'd deform'd but the unkind:
Virtue is beauty, but the beauteous evil
Are empty trunks o'erflourish'd by the devil.

First Off. The man grows mad: away with him! Come, come, sir.

Ant. Lead me on. [*Exeunt Officers with Antonio.* 385

Vio. Methinks his words do from such passion fly,
That he believes himself; so do not I.
Prove true, imagination, O! prove true,
That I, dear brother, be now ta'en for you.

Sir To. Come hither, knight; come hither, Fabian: 390
we 'll whisper o'er a couplet or two of most sage saws.

Vio. He nam'd Sebastian: I my brother know
Yet living in my glass; even such and so
In favour was my brother; and he went 395
Still in this fashion, colour, ornament,
For him I imitate. O! if it prove

382. *beauteous evil*] F, *beauteous-evil* Malone, etc. 384. *The*] F, *Surely the* Hanmer. 397. *O!*] *Oh* F, *So* some edd.

381. *unkind*] From first to last Shakespeare plays on this word to the top of his bent (see my note in *The Tempest*, V. i. 23); and here he uses it in the two senses of (1) unnatural, (2) hard-hearted. For the former, cf. *King Lear*, III. iv. 73, "Nothing could have subdued nature To such a lowness but his unkind daughters." For the thought, cf. Bacon, *Essay*, "Of Beauty," "Virtue is like a rich stone, best plain set."

382. *beauteous evil*] Cf. "proper-false," II. ii. 30; those who are fair in body, foul in mind.

383. *empty . . . o'erflourish'd*] Trunks or chests covered with richly ornamented carvings; these in Shakespeare's time were important articles of furniture. For "o'erflourish'd," cf. Cotgrave, "*Fringoteries:* Frets, wriggled flourishings in carving." Craig compares *Sonnet*, lx., *e.g.* "the flourish set on youth." Tennyson (*The Golden Year*) may have mistaken the meaning of this word when he wrote, "Like an oaken stock in winter woods O'erflourish'd with the hoary clematis."

386. *do . . . fly*] spring from such genuine feeling. Cf. *The Tempest*, I. ii. 99–103.

387. *so do not I*] (1) believe what he says; (2) believe myself when I dare hope, from this, that my brother is alive—when I thus "imagine" (line 388).

391, 392. *a couplet . . . saws*] referring ironically to Antonio's moralising in 378–383.

392. *saws*] maxims; often expressed in rhyming couplets. Cf. "wise saws" in *As You Like It*, II. vii. 156. It may be just worthy of remark that the words "sage" and "saws" have the same philological history.

394. *Yet living in my glass*] Probably a *double entendre*, as usual—(1) whenever I look in my mirror, (2) mirror'd to the life in my own person; this "glass" figure, which occurs prominently in *Euphues*, is a favourite with Shakespeare; cf. *Hamlet*, III. i. 161, "the glass of fashion."

395. *favour*] See II. iv. 24, 26 (note), and III. iv. 342.

397. *prove*] Abbott, § 64.

Tempests are kind, and salt waves fresh in love. [*Exit.*

Sir To. A very dishonest paltry boy, and more a coward than a hare. His dishonesty appears in leaving his friend here in necessity, and denying him; and for his cowardship, ask Fabian. 400

Fab. A coward, a most devout coward, religious in it.

Sir And. 'Slid, I 'll after him again, and beat him.

Sir To. Do; cuff him soundly, but never draw thy sword. 405

Sir And. An I do not,— [*Exit.*

Fab. Come, let 's see the event.

Sir To. I dare lay any money 'twill be nothing yet.

[*Exeunt.*

ACT IV

SCENE I.—*The Street before Olivia's House.*

Enter SEBASTIAN *and Clown.*

Clo. Will you make me believe that I am not sent for you?

Seb. Go to, go to; thou art a foolish fellow:
Let me be clear of thee.

Clo. Well held out, i' faith! No, I do not know you; nor I am not sent to you by my lady to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so. 5

404. *'Slid,*] *Slid* F.

398. *fresh*] The accustomed quibble; they have changed their nature, or have shown themselves abundant in love.

403. *religious*] devoted to it; repeats "devout" in the same line. Cf. "such sanctity of love," III. iv. 374; also the "adoraturi sedeant" of Erasmus.

404. *'Slid*] See note on "'Slight," II. v. 35.

408. *event*] issue, result; see also II. iii. 182. Often thus literally in Shakespeare. For other writers we may cf. Milton's (*Par. Lost*, ii. 82) "The event is feared," and for a later use Tennyson's (*Lover's Tale*) "He flies the event." Or in the Latin we may quote, "Quisquis ab eventu facta notanda putet," Ovid, *Her.* ii. 85.

409. *yet*] after all.

Act IV. Scene I.

1. *Will you*] Do you wish to?

3. *Go to*] Used about eighteen times in Shakespeare with varying sense; our "Come, come."

5. *Well . . . out*] admirably pretended or persisted in. "An artful way of implying that much of this contest has been carried on before Sebastian and Feste enter," Furness.

Seb. I prithee, vent thy folly somewhere else: 10
Thou know'st not me.

Clo. Vent my folly! He has heard that word of some great man, and now applies it to a fool. Vent my folly! I am afraid this great lubber, the world, will prove a cockney. I prithee now, 15 ungird thy strangeness and tell me what I shall vent to my lady. Shall I vent to her that thou art coming?

Seb. I prithee, foolish Greek, depart from me:

14, 15. *great lubber, the world,*] Var. '03, etc.; *great lubber the World* F, Ff, Rowe, etc.; *great lubberly world* Coll. MS.; *great lubberly word* Douce, Badham, White; *great lubber, for all the world* Bulloch. 19–21.] As prose, F. 19. *Greek*] F 4, *greeke* F, *geck* Hanmer, *grig* or *gleeker* Anon. ap. Camb.

12. *Vent*] utter; the Clown's ridicule is not altogether serious, but it implies some special use of the word. Cf. "observation, the which he vents In mangled forms," *As You Like It*, II. vii. 43.

14, 15. *I am afraid . . . cockney*] We may accept Johnson's explanation, "Affectation and foppery will overspread the world"; but we may add, especially affectation in language. Shakespeare has not yet done with his ridicule of euphuism and fantastic language generally (wherever, as we have already remarked, he took his own wilful if not inconsistent pleasure); and in the person of Feste he continues to expose the practice of "dallying nicely with words"; and in this passage speaks out as for himself. For other readings, see textual notes. The emendation "this great lubberly word," suggested independently by two or three commentators, is surely inapplicable to "vent," and the statement "this great lubberly world will prove a cockney" shows rather the whole drift of the Clown's remarks. Scarcely worthy of notice is the explanation "The world will prove this great lubber (Sebastian) to be a cockney."

14. *lubber*] big clumsy fellow. Welsh *llob*, a dolt; cf. "thou lob of spirits," *Midsummer-Night's Dream*, II. i. 16. Also Milton's "lubbar fiend," *L'Allegro*, 110. We may note also that Minsheu gives "A Lobbe, lubber, or clown."

15. *cockney*] Originally *coken-ey*, cock's egg, egg; a malformed egg; then applied to a child tenderly brought up, a spoilt child; hence the meaning effeminate, etc. Cf. Fr. *coco*, child's name for an egg, applied in derision to men. In the text the word means an affected foolish person. For another use of the word in Shakespeare, see *King Lear*, II. iv. 123.

16. *ungird thy strangeness*] have done with your distant manner, your pretence of not knowing me.

19. *Greek*] Used vaguely or colloquially for a merry companion. Minsheu gives "a merrie Greeke . . . a jester." Cf. "A merry Greek, and cants in Latin comely," Ben Jonson, *The New Inn*, II. ii. Mr. Craig refers to T. Heywood, *Edward IV.* (1600), "My brave Falconbridge, my mad greeke" (*Works*, Pearson, 1st part, i. 26); and to Wm. Ray, *Rede me and be not Wroth* (1528, Arber, p. 117), "In carde playing he is a good greke, And can skylle of post and glyeke." Also to R. Greene, *James the Fourth*, iv. 3, "What ho, sirrah, you gome, you with the nose like an eagle, an you be a right Greek, one turn more." Cf. also the proverb, "as merry as a Greek"; (also, "a merry *grig*"). "The Latin pergræcor is translated by Coles, to revel, to play the merry Greek, or boon companion," Malone. Here the word may connote "pander," caught partly from Feste's "Shall I vent to her that thou art coming?"

There 's money for thee: if you tarry longer 20
I shall give worse payment.

Clo. By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report after fourteen years' purchase.

Enter SIR ANDREW.

Sir And. Now, sir, have I met you again? there 's for 25
you. [*Striking Sebastian.*

Seb. Why, there 's for thee, and there, and there.
Are all the people mad? [*Beating Sir Andrew.*

Enter SIR TOBY *and* FABIAN.

Sir To. Hold, sir, or I 'll throw your dagger o'er the house. 30

Clo. This will I tell my lady straight. I would not be in some of your coats for twopence. [*Exit.*

Sir To. Come on, sir: hold.

Sir And. Nay, let him alone; I 'll go another way to work with him: I 'll have an action of battery 35
against him if there be any law in Illyria. Though I struck him first, yet it 's no matter for that.

Seb. Let go thy hand.

Sir To. Come, sir, I will not let you go. Come, my 40

21. *worse*] F, *worser* Anon. ap. Camb. 23. *wise men*] Rowe, etc., *Wise-men* F. 24. *after*] F, *at a* Anon. ap. Camb. 27. *and there, and there*] F; *and there, and there, and there,* Capell, Dyce, ii. iii., Hudson. 37. *struck*] *stroke* F.

22. *open*] liberal; this being, as Feste supposes, a second gift from Viola.

24. *after . . . purchase*] "Certainly, anno 1621, the current price of lands in England was twelve years' purchase," Sir Josiah Child, *Discourse on Trade*; quoted by Reed. Hence "fourteen years' purchase" may stand roughly for "a very extravagant price." See note on line 32, below. Bacon in his *Essay* "On Usury" mentions sixteen years' purchase.

27.] Capell's attempt to preserve the metre (textual notes) imperils the rhetoric.

31. *This . . . straight*] Is this to prepare us for Olivia's entrance? No doubt she would soon hear of the fray, but we may almost regret that Feste should be mentioned as the tale-bearer.

32. *twopence*] Another way of implying "a good deal"; cf. "fourteen years' purchase," line 24, above.

33. *Come on*] Probably in the sense of "come away."

35. *action of battery*] For Shakespeare's legal knowledge, see note on III. ii. 15; also Introduction, p. xxv.

young soldier, put up your iron: you are well
fleshed; come on.

Seb. I will be free from thee. What would'st thou
now?
If thou dar'st tempt me further, draw thy sword.

Sir To. What, what! Nay, then I must have an ounce 45
or two of this malapert blood from you. [*Draws.*

Enter OLIVIA.

Oli. Hold, Toby! on thy life I charge thee, hold!

Sir To. Madam!

Oli. Will it be ever thus? Ungracious wretch!
Fit for the mountains and the barbarous caves, 50
Where manners ne'er were preach'd. Out of my
sight!
Be not offended, dear Cesario.
Rudesby, be gone!
[*Exeunt Sir Toby, Sir Andrew, and Fabian.*
I prithee, gentle friend,
Let thy fair wisdom, not thy passion, sway

41, 42. *put . . . fleshed*] F; see note below. 51. *ne'er*] *nere* F, *ne're* Ff. 53. *Rudesby*] F 3, 4, and most edd.; *Rudesbey* F; *Rude spy* Procter.

41, 42. *put up . . . fleshed*] These words appear to form a parenthesis addressed to Sir Andrew; Sebastian has not yet drawn his sword, and the "iron" referred to should be Sir Andrew's weapon; it could hardly stand for Sebastian's "dagger"; and Sebastian, who is held fast by Sir Toby, draws his longer blade at line 43 (after "What would'st thou now?"). Moreover, the parenthesis would serve as a soothing compliment to Sir Andrew.

41, 42. *well fleshed*] like hawk or hound that has tasted blood, and been made eager for the prey; but the context of some of the passages in Shakespeare that contain the metaphor suggests something more than a mere "taste." In this instance we should adopt the above explanation. See also preceding note.

46. *malapert*] saucy, impudent. Cotgrave gives "*Marmiton:* m. A Scullion . . . a saucie, malapert, or knauish fellow."

53. *Rudesby*] a rude or ruffianly fellow; compounded of "rude" and a suffix of uncertain origin—possibly a form of "boy." In Shakespeare the word occurs again in *The Taming of the Shrew*, III. ii. 10; cf. also, "And as he which is ceremonious may be thought to be a dissembler, so he which is not so, may be taken to be a clowne, a rudesby, or a contemner of others," Guazzo, *Ciuile Conuersation*, 1586; quoted by Halliwell. In Chapman's *Sir Gyles Goosecappe*, 1606, we have, "blunt Sir Cutt Rudesby . . . blunt at a sharpe wit, and sharpe at a blunt wit." The word occurs also in Golding's *Ovid*, and in the *Æthiopian Historie* (1587).

54–56. *Let . . . peace*] Let calm wisdom rather than just anger determine your conduct in dealing with this savage and most undeserved attack upon the happy courtesy of your life.

In this uncivil and unjust extent 55
Against thy peace. Go with me to my house,
And hear thou there how many fruitless pranks
This ruffian hath botch'd up, that thou thereby
May'st smile at this. Thou shalt not choose but go:
Do not deny. Beshrew his soul for me, 60
He started one poor heart of mine in thee.

Seb. What relish is in this? how runs the stream?
Or I am mad, or else this is a dream.
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep! 65

Oli. Nay; come, I prithee; would thou'dst be rul'd by me!

Seb. Madam, I will.

Oli. O! say so, and so be. [*Exeunt.*

SCENE II.—*A Room in Olivia's House.*

Enter MARIA *and Clown.*

Mar. Nay, I prithee, put on this gown and this beard: make him believe thou art Sir Topas

66. *prithee*] *prethee* F, *pray* Pope, etc.

55. *uncivil*] Cf. II. iii. 125; also "Fit for the mountains and the barbarous caves," line 50, above.

55. *extent*] "In law, a writ of execution, whereby goods are seized for the king. It is therefore taken here for violence in general," Johnson. From the writ *Extendi facias*; cf. "Make an extent upon his house and lands," *As You Like It*, III. i. 17. It is similarly used in *Selimus*. According to *New. Eng. Dict.* it means "a predatory attack."

57, 58. *fruitless . . . botch'd*] A strange association of metaphor. Take "fruitless" in the sense of "stupid," and "botched" as "clumsily contrived." With "botched" cf. "botcher" in I. v. 47. Also Craig compares Nash, *Have with you to Saffron Walden*, 1596, "Let this Paraliticke Quacksaluer . . . botch and cobble up as manie volumes as he can betwixt this and doomesday."

59. *Thou . . . go*] This graceful idiom represents either "thou shalt not choose anything except to go," or "thou shalt not choose anything else, but shalt go."

60. *Beshrew*] Cf. II. iii. 81.

61. *started*] Technical hunting term for rousing game.

61. *heart*] Probably the accustomed quibble with "hart"; here, however, less obtrusive than usual. See also I. i. 16.

62. *What relish . . . stream*] What am I to think of this? What does it all mean? How is it going to turn out?

64. *Let . . . steep*] Paraphrased by the line that follows; cf. *2 Henry IV.* V. ii. 72, and *Antony and Cleopatra*, II. vii. 113, 114.

Scene II.

2. *Sir Topas*] A name possibly suggested by Chaucer's *Rime of Sir Thopas*. Skeat notes that the Latin

the curate: do it quickly; I 'll call Sir Toby the whilst. [*Exit.*

Clo. Well, I 'll put it on, and I will dissemble myself in 't: and I would I were the first that ever dissembled in such a gown. I am not tall enough to become the function well, nor lean enough to be thought a good student; but to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter. 5 10

Enter SIR TOBY BELCH *and* MARIA.

Sir To. Jove bless thee, Master parson.

Clo. *Bonos dies,* Sir Toby: for as the old hermit of Prague,

7. *tall*] F, *fat* Farmer, etc. 9. *student*] *Studient* F. 11. *careful*] *carefull* F, *graceful* Hanmer and others. 13. *Jove*] F, *God* Halliwell, Hudson; *Master parson*] *M. Parson* F. 14. *Prague*] Rowe, *prage* F, *prauge* F 4.

Topazius, is our topaz, and concludes that the title was appropriate to "such a gem of a knight" (see also note on "I am for all waters," line 66, below). Clarke discovers the same in Shakespeare's use of the word, but adds a fact that lends it an additional significance; for the topaz, he says, was believed to possess the virtue of curing insanity; and Furness quotes Reginald Scot, *Discoverie of Witchcraft*, 1584, "A topase healeth the lunatike person of his passion of lunacie." That the latter fact determined Shakespeare's choice of the word is exceedingly probable. For the title "Sir," see note on III. iv. 284.

3, 4. *the whilst*] in the meantime.

5. *dissemble myself*] disguise myself —in a Latin sense. In line 7 the word has the more usual meaning. That Shakespeare knew enough Latin to adopt such a phrase as "dissemble myself" may be safely assumed. See notes on I. v. 94, 99; II. v. 140; IV. iii. 6, etc.; also the author's *Handbook to Shakespeare*, p. 38.

7. *tall*] Farmer's emendation "fat" (alliterative with "function") is almost certainly right; it supplies the antithesis to "lean," just as a little below "an honest man and a good housekeeper" is the same antithetical notion to "a careful man and a great scholar." We are reminded, moreover, of certain fat and lean characters in Chaucer's *Prologue*, who illustrate fairly enough the Clown's distinction. Or, cf. Tennyson, "Old Summers, when the monk was fat And, issuing shorn and sleek." See also note on "careful," line 11, below.

9. *student*] The F "Studient," a form which occurs also in *The Merry Wives of Windsor*, III. i. 38, may represent a pronunciation of the time, or be intended as a variant, on the model of *studiant*, *studiente*, etc.

9. *said*] called; Abbott, § 200.

10. *housekeeper*] implies good-living, with a further notion of hospitality.

11. *careful*] corresponds to "lean" in line 8; thin and worn with study. Feste seems to argue that to be fat and well-liking is no disgrace to a "curate," though to be lean and studious is no less a recommendation.

12. *competitors*] associate, partner, confederate. Cf. *Richard III.* IV. iv. 506, "every hour more competitors flock to their aid." And for an earlier use, cf. Fenton, *Guicciard*, 1579, "being competitors and parties" (*New. Eng. Dict.*).

14. Bonos dies] May be good Latin or good Spanish.

14. *the old hermit of Prague*] It is a question whether the attempt to identify this "old hermit of Prague"

that never saw pen and ink, very wittily said to a niece of King Gorboduc, "That that is is;" so I, being Master parson, am Master parson, for what is "that" but "that," and "is" but "is"? 15

Sir To. To him, Sir Topas.

Clo. What ho! I say. Peace in this prison. 20

Sir To. The knave counterfeits well; a good knave.

Mal. [*Within.*] Who calls there?

Clo. Sir Topas the curate, who comes to visit Malvolio the lunatic.

Mal. Sir Topas, Sir Topas, good Sir Topas, go to my lady. 25

Clo. Out, hyperbolical fiend! how vexest thou this man! Talkest thou nothing but of ladies?

Sir To. Well said, Master parson.

Mal. Sir Topas, never was man thus wronged. Good Sir Topas, do not think I am mad: they have laid me here in hideous darkness. 30

Clo. Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy. Sayest thou that house is dark? 35

16. *Gorboduc*] Capell, etc.; *Gorbodacke* F; *Gorbodack* F 3, Rowe; *Gorboduck* Pope, etc. 28. *nothing but of*] F, *of nothing but* some edd. 33. *Satan*] most edd.; *sathan* F, Pope, etc.; *Sathan* Ff, Rowe, etc. 36. *that*] F, *this* Mason and others, *that this* Halliwell; other conjectures: *the*, *that the*, *that'*.

would prove more satisfactory than a similar attempt upon the identity of the "niece of King Gorboduc" (line 16). But see the note on I. v. 36. Douce remarks that the reference is not to "the celebrated heresiarch Jerome of Prague, but another of that name born likewise at Prague, and called *the hermit of Camaldoli* in Prague."

16. *King Gorboduc*] Halliwell quotes Suckling, *Letters*, 1659, "The opinion of things is the measure of their value, as was wisely said of a neece of King Gorbudukes." A footnote states that "the old copy has, and perhaps Suckling wrote, *queene*." The ancient British King Gorboduc is the subject of our earliest blank verse tragedy, *Gorboduc, or Ferrex and Porrex*, by Sackville and Norton, 1561.

16. *That . . . is*] This is not the only occasion on which Shakespeare laughs at the logic of the schools.

17. *Master parson*] Cf. with a difference, "Sir priest," in III. iv. 284.

27. *hyperbolical*] A strange epithet, with some of its literal force; cf. "ecstasy"; or it may include the notion of extravagance in language; cf. "acclamations hyperbolical" in *Coriolanus*, I. ix. 51.

34. *modest*] moderate, as in I. iii. 9.

35. *will*] wish to.

36. *that . . . dark*] "A darkened room was sometimes called a dark-house" (Halliwell, who quotes "Afterward you must place the sicke in a dark house, which is moderately warme," Barrough's *Method of Physick*, 1624); see also quotation from Riche, Appendix

Mal. As hell, Sir Topas.

Clo. Why, it hath bay-windows transparent as barricadoes, and the clearstories toward the south-north are as lustrous as ebony; and yet complainest thou of obstruction? 40

Mal. I am not mad, Sir Topas. I say to you, this house is dark.

Clo. Madman, thou errest: I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog. 45

Mal. I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused. I am no more mad than you are: make the trial of it in any constant question. 50

39. *clearstories*] most edd.; *cleere stores* F; *cleare stones* F 2; *clear stones* F 3, 4, Rowe, etc.; other suggestions: *clerestories*, *clear-stories*, *clear stories*, *clear-stores*, *clere-storeys*; *toward*] F, Ff, Dyce, etc.; *towards* Rowe, etc. 50. *constant*] F; *consistent* Collier MS. ap. Camb.

I. p. 190. Feste, however, with his usual quibbling, goes on to describe the cell as if it were a large building.

38, 39. *barricadoes*] "As in the case of 'duello' and 'duel,' the French form of the word 'barricade' had not in Shakespeare's time become fully naturalised," Wright. "An adaptation of the Fr. *barricade* or Sp. *barricada*, formed from the Fr. *barrique* or Sp. *barrica*, a cask, the first street *barricades* in Paris being composed of casks filled with earth, paving-stones, etc.," *New Eng. Dict.*

39. *clearstories*] (or clere-stories; F cleere stores) "The upper part of the nave, choir, and transepts of a cathedral or other large church, lying above the triforium (or if there is no triforium, immediately over the arches of the nave, etc.), and containing a series of windows, clear of the roofs of the aisles, admitting light to the central parts of the building" (*New Eng. Dict.*, *s.v.* "Clerestory"). The term clerestory was not confined to ecclesiastical buildings; it was applied to similar windows in large halls, such as the college-halls of Oxford and Cambridge. Opposed to it is "blind-story"; and the word is conjectured to be formed of "clear" (in the sense of "light" or "lighted") and "story," stage of a building, floor of a house, etc. As to the reading "cleare stones," which is found in F 2, there is something to recommend it in the balanced nonsense of the context, and it makes the Clown's description applicable to a cell or "house"; and this point has some little importance (see note on "house," line 36). On the other hand, "clerestories suggest a church—a befitting place wherein to exorcise an evil spirit, and designed still further to worry Malvolio." But to this opinion of Furness the context gives no greater support, and in subsequent speeches Malvolio twice calls his place of confinement a "house."

41. *obstruction*] Another fanciful term; obstruction to the view; also with a legal meaning. Three times in this play the word is used in some special sense (here, and in II. v. 121, and III. iv. 22).

46. *Egyptians, etc.*] Exodus x. 21 and 22.

49. *abused*] illused, as in line 91.

50, 51. *constant question*] Most probably, "by allowing me to take part in some properly conducted conversation, or some debate on a point of philo-

Clo. What is the opinion of Pythagoras concerning wild fowl?

Mal. That the soul of our grandam might haply inhabit a bird. 55

Clo. What thinkest thou of his opinion?

Mal. I think nobly of the soul, and no way approve his opinion.

Clo. Fare thee well: remain thou still in darkness. Thou shalt hold the opinion of Pythagoras ere I 60 will allow of thy wits, and fear to kill a woodcock, lest thou dispossess the soul of thy grandam. Fare thee well.

Mal. Sir Topas! Sir Topas!

Sir To. My most exquisite Sir Topas! 65

Clo. Nay, I am for all waters.

53. *wild fowl*] *Wilde-fowle* F. 54. *haply*] Capell, etc.; *happily* F, Ff, Rowe, etc. 56. *thinkest*] Var. '03, etc., *thinkst* F. 62. *soul*] F; *house* Ff, Rowe, Pope, Hanmer.

sophy"; and the Clown proceeds forthwith to open a debate in which Malvolio might not appear to advantage. I much prefer this interpretation to "a question which requires a consistent answer"; "debate the question of this straw," *Hamlet*, IV. iv. 26. Bucknill notes that the test of sanity proposed by Malvolio finds its counterpart in modern times.

52. *Pythagoras*] Suggested, perhaps, by Giordano Bruno; but Shakespeare was intimately acquainted with Ovid's *Metamorphoses*, and he may have derived some of his allusions to the doctrines of Pythagoras from that authority; *e.g.* "Verum etiam volucres animæ sumus, inque ferinas Possumus ire domos, pecudumque in pectora condi," xv. 457, 458. Compare also *The Merchant of Venice*, IV. i. 131, and *As You Like It*, III. ii. 187.

57. *I think, etc.*] A justly famous rejoinder, and something more than dramatic in its noble intention. Cf. *Hamlet*, I. iv. 66, 67, etc.

61. *allow . . . wits*] admit you are sane; cf. "allow" in I. ii. 58.

61. *woodcock*] See notes on II. v. 85, and III. ii. 70.

63. *Fare thee well*] This interview represents a caricature of the idea that madness is occasioned by demoniacal possession and is curable by priestly exorcism. The idea was not merely a vulgar one in Shakespeare's time, but was maintained even long afterwards by the learned and the pious. More than a trace of it, indeed, remains to the present day in Canon LXXII. of the Church, which provides "that no Minister without the license of the Bishop of the Diocese shall attempt, upon any pretence whatever, either of possession or obsession, by fasting and prayer, to cast out any devil or devils, under pain of the imputation of imposture or cosenage, and deposition from the ministry," Bucknill (*Mad Folk*, 323), quoted by Furness.

66. *I am for all waters*] "I can turn my hand to anything; I can assume any character I please; like a fish, I can swim equally well in all waters." This comment by Malone gives the meaning of the expression aptly enough, but we may question whether his last sentence explains the metaphor. He quotes Florio's *Montaigne*, "He had an oar in every water"; and Wright quotes Th. Heywood, *The English Traveller*, "Like a good travelling hackney, learne to drinke of all waters." Among other suggestions, I should

Mar. Thou might'st have done this without thy beard and gown: he sees thee not.

Sir To. To him in thine own voice, and bring me word how thou findest him: I would we were well rid of this knavery. If he may be conveniently delivered, I would he were; for I am now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber. [*Exeunt Sir Toby and Maria.*

Clo. [*Singing.*] *Hey Robin, jolly Robin,*
Tell me how thy lady does.

70. *well*] F; *all* Ff, Rowe, etc. 74. *sport to the*] Rowe, etc., *sport the* F, *sport 'the* Furness conj.

place first the Italian proverb, "Tu hai mantello d'ogni acqua" ("Thou hast a cloak for all waters"); this, as Mr. Wright remarks, is illustrated by another, "Non si fa mantello per un' acqua sola" ("A cloak is not made for one shower only"). After this, I may add as less important the following explanations: An "expression borrowed from sportsmen, and relating to the qualifications of a complete spaniel," Johnson. "I think that Shakespeare in this place alludes to this sense of the word 'water' (*i.e.* the colour and lustre of precious stones)." "The clown . . . can put on all colours, alluding to the word Topas," Mason. "One that can relish all waters, that is, drink anything," Halliwell. This opinion of Halliwell is corroborated by Staunton. Halliwell also writes: "Another conjecture is that the proverbial phrase originated from a passage in Isaiah, 'Blessed are ye that sow beside all waters.'" There is yet to be noticed an entry in Bacon's *Promus* (Fol. 90*b*), "We have not drunke all of one water." But I think that the Italian proverb is almost certainly the source of the expression, and that all other explanations are interesting rather than convincing.

71. *knavery*] foolish practical joke.

71–74. *If he . . . upshot*] If he can be set free without any fuss, I shall be glad, for my niece is now so angry with me that I cannot safely play this game out.

71, 72. *may . . . would*] For the irregularity in sequence, see Abbott, § 370.

74. *upshot*] "The decisive shot, a term in archery, as the up-cast or final throw was used in the game of bowls," Wright. The word is here employed metaphorically to denote the conclusion of any business. Cf. *Hamlet*, v. ii. 395.

75. *by and by*] "pretty soon"; possibly not in the former sense (see note on III. iv. 181) of immediately.

75. Exeunt Sir Toby and Maria] Events succeed one another rapidly enough in most drama, but here they are not by any means easy to follow. By the time Sir Toby is referred to in the speech of Fabian (v. 359), he has got married, got drunk, received "a bloody coxcomb," and been sent to bed. To pry into the exact sequence of these events is scarcely profitable. Again, let us accept the ideal conditions, respect the poet's limitations, and admit that these apparent inconsistencies do not seriously mar the general impression which it was his main purpose to give. See also the note on v. 368.

76. Hey Robin, jolly Robin] These words form the first two lines of a song of six stanzas found in a MS. volume dating from the early part of the sixteenth century. It is printed in Percy's *Reliques of Ancient English Poetry*. Naylor gives the old music for the song, which he thinks to be of the same period as "Farewell, dear heart" (II. iii. 104).

Mal. Fool!
Clo. *My lady is unkind, perdy.*
Mal. Fool! 80
Clo. *Alas! why is she so?*
Mal. Fool, I say!
Clo. *She loves another.*
Who calls, ha?
Mal. Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink, and 85 paper. As I am a gentleman, I will live to be thankful to thee for 't.
Clo. Master Malvolio!
Mal. Ay, good fool.
Clo. Alas, sir, how fell you besides your five wits? 90
Mal. Fool, there was never man so notoriously abused: I am as well in my wits, fool, as thou art.
Clo. But as well? then you are mad indeed, if you be no better in your wits than a fool.
Mal. They have here propertied me; keep me in 95

88. *Master Malvolio*] Var. '73, etc., *M.* Malvolio F, *Mr. Malvolio* Rowe, etc. 90. *besides*] F, *beside* some edd. 95. *here*] F; omitted Pope, Hanmer; *keep*] F, *they keep* Hanmer.

79. perdy] (F perdie); French *pardieu.*

84, 85. *as ever . . . help me*] Abbott, § 275.

90. *how . . . besides*] This is best explained by the following in *Much Ado about Nothing*, v. i. 126: "Dost thou wear thy wit by thy side? *Claudio.* Never did any so, though very many have been beside their wit." Here "besides" (or beside) means "out of," as often in Shakespeare; and cf. "in my wits" in line 92. "Fell" is alliterative with "five," and the metaphor is fairly consistent with the meaning of "besides." Again, we may compare the Greek "ecstasy."

90. *five wits*] By analogy to the five senses, with which they were sometimes identified. The five internal wits, or powers of the mind, are enumerated as follows in the *Pastime of Pleasure* of Stephen Hawes: "Common wit, imagination, fantasy, estimation, and memory." Cf. also *Sonnet*, cxli.: "But my five wits, nor my five senses can Dissuade one foolish heart from serving thee." "The 'five wits' are referred to in *Piers Ploughman*," Skeat, *ap.* Furness. See also Mr. Craig's note in *King Lear*, III. iii. 59.

91. *notoriously*] shamefully. A little below, Malvolio twice uses the word "notorious," and the Countess acknowledges that he has been "notoriously abused" (see note on "obstruction," IV. ii. 41).

91. *abused*] See line 49, note.

92. *in*] Note, line 90, above.

93. *But*] Only.

95. *propertied*] Used probably in two senses: the first, that of stage properties or apparatus, which, says Collier, "when out of use, were thrust into some dark loft or lumber-room"; this interpretation is borne out by Malvolio's emphatic "here," and by the explanatory repetition of "they have here propertied me," which is supplied by the words, "keep me here in darkness." Further, we may admit the almost inevitable *double entendre*, and allow

darkness, send ministers to me, asses! and do all they can to face me out of my wits.

Clo. Advise you what you say: the minister is here. Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble babble. 100

Mal. Sir Topas!

Clo. Maintain no words with him, good fellow. Who, I, sir? not I, sir. God be wi' you, good Sir Topas. Marry, amen. I will, sir, I will. 105

Mal. Fool, fool, fool, I say!

Clo. Alas! sir, be patient. What say you, sir? I am shent for speaking to you.

Mal. Good fool, help me to some light and some paper: I tell thee I am as well in my wits as any man in Illyria. 110

Clo. Well-a-day, that you were, sir!

104. *be wi' you*] most edd., *buy you* F. 105. *I will.*] F; *I will sir.* Ff, Rowe, etc.

"propertied" the secondary meaning of "used me as a mere tool or instrument, as if I had no will of my own"; cf. "I am too high-born to be propertied," *King John*, v. ii. 79.

97. *face me out of*] The force of the metaphor, which occurs again in v. 86, is partly expressed by the word "outface"; it means an impudent assertion to one's face; they outface me by their impudent assertions that I am mad; "cheat me out of my wits by sheer impudence." Craig quotes, "Face us down that it is Erostrato," from Gascoigne, *The Supposes*, IV. vii. 36.

98. *Advise you*] take care; cf. Fr. *s'aviser*. In the earlier stages of a language, the reflexive use of verbs is more common.

99. *Malvolio, etc.*] The Clown here imitates the voice of Sir Topas.

100. *endeavour thyself*] Another early reflexive use of a verb now intransitive. Abbott, § 296. It is thus used in North's *Plutarch*.

101. *bibble babble*] See note on "Tilly vally," II. iii. 80. In these compounds the second half is reduplicated for emphasis by the first half, the vowel *a* being weakened to *i*. Cf. Fluellen's "tiddle-taddle" and "pibble-pabble," *Henry V.* IV. i. 71. "Bibble-babble" means "foolish or idle talk"; Cotgrave gives, "*Bavasse:* f. An idle tale, vaine tatle, bible-bable." For an early use of the compound, cf. Bale's *Kynge Johan*, "Whan the peres are gone; they are but dyble dable." Cf. also Holland's *Plinie*, xxvi. 2, "I marvell ye can abyd suche byble bable." See also Introduction, p. xxi.

103. *Maintain, etc.*] "Here the Clown in the dark acts two persons, and counterfeits, by variation of voice, a dialogue between himself and Sir Topas. 'I will, sir, I will,' is spoken after a pause, as if, in the meantime, Sir Topas had whispered." Johnson.

104. *God be wi' you*] F "God buy you"; other abbreviations are: "be wy," "bwy," etc.

108. *shent*] rebuked, reproved (by the imaginary Sir Topas). "Shent" is the past participle of "shend." A.-S. *scenden*, to disgrace, put to shame.

112. *Well-a-day*] A.-S. *Wa-la-wa*, i.e. *woe-lo-woe*.

Mal. By this hand, I am. Good fool, some ink, paper, and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did. 115

Clo. I will help you to 't. But tell me true, are you not mad indeed? or do you but counterfeit?

Mal. Believe me, I am not: I tell thee true. 120

Clo. Nay, I 'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

Mal. Fool, I 'll requite it in the highest degree: I prithee, be gone. 125

Clo. [*Singing.*]

I am gone, sir;
And anon, sir,
I 'll be with you again,
In a trice,
Like to the old Vice, 130
Your need to sustain;

Who with dagger of lath,
In his rage and his wrath,
Cries, Ah, ha! to the devil:

130. Like to] like to F, Like Collier MS.

117, 118. *are you not*] Johnson would omit the "not"; but the interrogation in its present form has a subtler poignancy.

126. I am gone, sir] An old song, probably altered by Shakespeare. An air is assigned to it by Naylor, p. 190 (*Shakespeare and Music*).

129. trice] Spanish *tris*, the noise made by breaking glass. Cf. the Scotch "In a crack."

130. the old Vice] "old" probably in two senses — (1) "of old," (2) "our old friend." The Vice (perhaps so called from the part played by this character) appeared in the old "Moralities" in company with the Devil, and was often furnished with a dagger of lath, with which he belaboured the Devil, and tried to cut his talons (cf. "pare thy nails," line 136). The fool of Shakespeare's plays was a descendant of the Vice, and a more modern descendant is the harlequin.

131. Your need to sustain] This may mean, "To drive the devil away from you"; or, "I will treat you as the Vice treats the devil." Possibly the latter is better supported by the context.

132. with dagger of lath] Cf. *2 Henry IV.* III. ii. 362, and see note on line 130; also cf., "Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger," *Henry V.* IV. iv. 74–77.

134. Ah, ha!] This exclamation, often uttered twice, and sometimes in the form "O, ho!" was the usual address of the Vice to the Devil in the old Morality Plays. Cf. Caliban's "Oho, Oho!" *The Tempest*, I. ii. 349.

Like a mad lad, 135
Pare thy nails, dad;
Adieu, goodman devil. [*Exit.*

SCENE III.—*Olivia's Garden.*

Enter SEBASTIAN.

Seb. This is the air; that is the glorious sun;
This pearl she gave me, I do feel 't and see 't;
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. Where 's Antonio then?
I could not find him at the Elephant; 5
Yet there he was, and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense
That this may be some error, but no madness, 10
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,

137. goodman devil] most edd.; good man diuell F; good man Divell F 2; good man Devil F 3, 4; good Man Devil Rowe, i.; good man Drivel Rowe, ii., and many edd.; goodman Civil, or good man, be civil Anon. ap. Camb.

Scene III.

6. *credit*] F 3, 4, and most edd.; *credite* F, F 2; *current* Hanmer; *credited* Mason, Keightley; *writ* Cartwright.

136. Pare thy nails] See note on line 132. According to Malone, "The Devil was supposed from choice to keep his nails always unpared, and therefore to pare them was an affront." Farmer suggests that this line should be thrown into the form of a question.

137. Adieu, goodman devil] See textual notes. This is the Clown's merry and complimentary farewell to Malvolio; and I think it quite unnecessary to doubt the F reading. "Meanevil" was suggested as an alternative for "Devil," as being a translation of "Malvolio"; and this is possible (Appendix, p. 180). A most unlikely emendation is "drivel," which is supposed to mend the rhyme. But in this fragment of a song the recurrence of "devil" as a rhyme is not worth considering; point enough and rhyme enough is gained by what appears to be the contemptuously familiar epithet "good-man" in the second instance.

Scene III.

3. *enwraps*] For the figure, which occurs often in Shakespeare, cf. "I am so attired in wonder," *Much Ado about Nothing*, IV. i. 146.

6. *was*] had been lately.

6. *I found this credit*] I found this to be the general belief. Wright compares "trust" in line 15. "Credit" in Latin sense (*creditum*), "thing believed." See also textual notes.

11. *accident and flood*] Probably a hendiadys; "good fortune which has befallen me so abundantly."

12. *instance*] example, precedent,

That I am ready to distrust mine eyes,
And wrangle with my reason that persuades me
To any other trust but that I am mad 15
Or else the lady's mad: yet, if 'twere so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet, and stable bearing
As I perceive she does. There's something in't 20
That is deceivable. But here the lady comes.

Enter OLIVIA *and a Priest.*

Oli. Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by; there, before him,
And underneath that consecrated roof, 25
Plight me the full assurance of your faith;

15. *I am*] F, *I'm* Pope, etc. 18. *affairs and their dispatch*] F and most edd., *and her affairs dispatch* Cartwright. 21. *the lady*] F, *she* Pope, etc.

Cf. "modern instances," *As You Like It*, II. vii. 156.

12. *discourse*] An old term for "reasoning." "The act of the understanding, by which it passes from premises to conclusions," Johnson. "Discourse" is sometimes combined with "reason," as in *Hamlet*, I. ii. 150 (and in other writers). This word, and "disputes" in line 9, and "wrangle" in line 14, belong to the language of the schools.

14. *wrangle*] See former note. The term "wrangler," originally a disputant in the schools, has a modern use at Cambridge.

15. *trust*] belief, conviction. This word has some of the force of "credit" in line 6.

18. *Take . . . dispatch*] "Attend to business, and arrange about its discharge." This "respective construction," or alternative arrangement of some important members of a compound sentence is a commoner characteristic of Shakespeare's later manner. Here "take" (undertake) has "affairs," and "give back" ("attend to," "expedite") has "dispatch" for its grammatical object.

19. *stable*] self-composed; the only instance of the word in Shakespeare.

21. *deceivable*] deceptive. Again we have the doubtful suffix—the passive for the active "deceptive" (see note on "reverberate," I. v. 281); for this example, cf. Bacon, *Essay* "On Deformity," "It is good to consider of deformity, not as a sign which is more deceivable . . . "; or, in Shakespeare's *Richard II.* II. iii. 84.

24. *chantry*] According to Murray, this is a chapel, altar, or part of a church, endowed for the maintenance of one or more priests to sing daily mass for the souls of the founders or others specified by them.

24. *by*] that is close by.

26. *full assurance*] The formal betrothal of earlier times, which was much more solemn and binding than a modern "engagement," and its varied ceremonial was often performed in the presence of witnesses, especially a priest. See Introduction, p. xxxvi, and cf. *The Winter's Tale*, IV. iv. 394 *sqq.*; and note that in V. 141 in this play Olivia calls Sebastian "husband." See also the note on V. 154.

That my most jealous and too doubtful soul
May live at peace. He shall conceal it
Whiles you are willing it shall come to note,
What time we will our celebration keep 30
According to my birth. What do you say?

Seb. I'll follow this good man, and go with you;
And, having sworn truth, ever will be true.

Oli. Then lead the way, good father; and heavens so shine
That they may fairly note this act of mine! 35

[*Exeunt.*

ACT V

SCENE I.—*The Street before Olivia's House.*

Enter Clown and FABIAN.

Fab. Now, as thou lovest me, let me see his letter.

Clo. Good Master Fabian, grant me another request.

Fab. Any thing.

Clo. Do not desire to see this letter.

Fab. This is, to give a dog, and in recompense desire 5
my dog again.

27. *jealous*] Ff, *iealious* F. 28. *May live*] F, *may henceforth live* Hanmer. 34. *heavens*] F; *heaven* F 3, 4.

Act V. Scene I.

1. *his*] F; *this* Ff, Rowe, and others. 2. *Master*] Var. '73, etc., *M.* F, *Mr.* Rowe, etc. 5. *This*] F, *That* many edd.

27. *jealous*] We may mention the F reading "iealious," and refer to the note on "dexteriously," I. v. 62.

28. *May . . . it*] The long pause after "peace" may fill up any deficiencies in the metre of this line. Hanmer would supply "henceforth" after "may."

29. *Whiles*] up till the time when.

30. *What time*] Abbott, § 202.

30. *celebration*] marriage ceremony.

35. *fairly note*] look favourably upon. Cf. "note" in line 29.

Act V. Scene I.

1. Enter Clown] Hutson notes that the jester opens the last three acts of the play, "to show, as it were, the growing spirit of mirth and mistake, misconception and mischief, blundering and confusion, as in a masquerade, which appertains to the season of revels from which the play takes its name."

5, 6. *to give a dog . . . again*] Shakespeare's use of contemporary incident and allusion generally (see Introduction, p. xxii) is more extensive than a mere glance at his work could discover, and no doubt there is much under this head that escapes our closest scrutiny; and the story recorded by Nicholson is apt enough to be given here *in extenso*: "In Manningham's *Diary*, on March

Enter DUKE, VIOLA, CURIO, *and Attendants.*

Duke. Belong you to the Lady Olivia, friends?
Clo. Ay, sir; we are some of her trappings.
Duke. I know thee well: how dost thou, my good fellow? 10
Clo. Truly, sir, the better for my foes and the worse for my friends.
Duke. Just the contrary; the better for thy friends.
Clo. No, sir, the worse.
Duke. How can that be? 15
Clo. Marry, sir, they praise me and make an ass of me; now, my foes tell me plainly I am an ass: so that, by my foes, sir, I profit in the knowledge of myself, and by my friends I am abused: so that, conclusions to be as kisses, if your four nega- 20 tives make your two affirmatives, why then, the worse for my friends and the better for my foes.
Duke. Why, this is excellent.

20. *that, conclusions to be as kisses*] F; *that, conclusion to be asked, is* Theobald, Warburton; *the conclusion to be asked is* Hanmer.

26, 1602–1603, two days after the queen's death, occurs the following: Mr. Francis Curle told me howe one Dr. Bullein, the Queenes kinsman, had a dog which he doted one, soe much that the Queene understanding of it requested he would graunt hir one desyre, and he should have what soever he would aske. Shee demaunded his dogge; he gave it, and 'Nowe, Madame,' quoth he, 'you promised to give me my desyre.' 'I will,' quoth she. 'Then I pray you give me my dog againe.'" *Notes and Queries*, VII. iv. 185.

8. *trappings*] Part of her train. In this sense of mere ornamental appendages the word occurs again in *Hamlet*, I. ii. 86.

16. *and make*] and thus make.

18. *profit, etc.*] either "gain by" or "become proficient in."

19. *abused*] used several times already in the sense of "wronged" (III. i. 118, IV. ii. 49, 91); here with the additional notion of "deceived."

20. *conclusions . . . kisses*] The construction is that of the absolute infinitive — "let us compare logical deductions to kisses." As to the comparison, we should certainly begin with Farmer's quotation from *Lust's Dominion* (1593): "*Queen.* Come, let's kiss. *Moor.* Away, away! *Queen. No, no* says *aye*; and twice *away*, says *stay*"; and to this I doubt whether it is necessary to add more than the amusing demonstration of the theorem as suggested by Furness: "Feste has only two negatives, viz.—(*a*) My friends by indirection, do not make me wise; (*b*) my foes plainly do not make me out to be wise; but these two negatives will furnish only one affirmative, and he needs two affirmatives, viz.—(*c*) the worse for my friends, and (*d*) the better for my foes. These affirmatives are gained if conclusions are like kisses, because if two lips say 'no' twice it is plainly equivalent to four negatives, because twice two are four, and these four negatives will supply the two needed affirmatives. —*Q.E.D.*"

Clo. By my troth, sir, no; though it please you to be one of my friends. 25

Duke. Thou shalt not be the worse for me: there's gold.

Clo. But that it would be double-dealing, sir, I would you could make it another.

Duke. O! you give me ill counsel. 30

Clo. Put your grace in your pocket, sir, for this once, and let your flesh and blood obey it.

Duke. Well, I will be so much a sinner to be a double-dealer: there's another.

Clo. *Primo, secundo, tertio,* is a good play; and the old saying is, the third pays for all: the *triplex*, sir, is a good tripping measure; or the bells of Saint Bennet, sir, may put you in mind; one, two, three. 35

Duke. You can fool no more money out of me at this throw: if you will let your lady know I am here to speak with her, and bring her along with you, it may awake my bounty further. 40

36. triplex] F, triplet Johnson. 37. *Saint*] Capell, *S.* F, *St.* Rowe.

25. *my friends*] *i.e.* flatterers.

26. *Thou . . . for me*] I will not only flatter, but also give you something.

30. *ill counsel*] because of the other senses of "double-dealing"—because you would have me become a "false-dealer."

31. *your grace*] Again the equivoque; and White prints "your Grace"—with quotation marks and a capital.

32. *flesh and blood*] the carnal, as opposed to the spiritual; the theological contrast carries on the quibble in "grace."

32. *obey it*] the ill counsel.

33. *to be*] as to be. Cf. II. iv. 97.

35. Primo, etc.] Probably a common expression in some game of dice; and cf. "at this throw" in line 40.

36. *third pays for all*] Proverbial. Craig compares Palsgrave, *Lesclarcissement*—"A la terza Dio la benedica."

36. triplex] triple time in music, where each bar is divided into three equal parts; cf. Bacon, *Nat. Hist.* ii. 113, "The triplas, and changing of times, have an agreement with the changes of motions; as when galliard tune, and measure time, are in the medley of one dance."

37. *measure*] For "measure" in the sense of "dance," see former note; also the note on I. iii. 131.

37, 38. *Saint Bennet*] *i.e.* Saint Benedict. A church of this name, St. Bennet Hithe, Paul's Wharf, stood opposite the Globe Theatre. It was destroyed in the great fire of London, 1666. Possibly the phrase, "The bells of Saint Bennet," is a snatch of some rhyme. Johnson notes that when Shakespeare mentioned the "bed of Ware" (III. ii. 49) he added the words "in England"; but that he has not avoided the charge of impropriety in this instance. But though England was doubtless in the poet's mind as he wrote, a "church of St. Bennet" might be supposed to exist in other countries. See also note on III. i. 6, and Introduction, p. xxxiii.

40. *throw*] of the dice. But see note on line 35; the word may include the notion of time.

Clo. Marry, sir, lullaby to your bounty till I come again. I go, sir; but I would not have you to think that my desire of having is the sin of covetousness; but as you say, sir, let your bounty take a nap, I will awake it anon. [*Exit.*

Vio. Here comes the man, sir, that did rescue me.

Enter ANTONIO *and Officers.*

Duke. That face of his I do remember well;
Yet when I saw it last, it was besmear'd
As black as Vulcan in the smoke of war.
A bawbling vessel was he captain of,
For shallow draught and bulk unprizable;
With which such scathful grapple did he make
With the most noble bottom of our fleet,
That very envy and the tongue of loss
Cried fame and honour on him. What's the matter?

First Off. Orsino, this is that Antonio
That took the Phœnix and her fraught from Candy;
And this is he that did the Tiger board,

52. *bawbling vessel*] F and most edd., *bauble-vessel* Keightley conj.

43. *lullaby*] suggested by "awake" in the preceding line. Some edd. have regarded "lullaby" as a verb, and have quoted similar uses; but in the text it is assuredly a noun.

52. *bawbling*] trifling, insignificant, contemptible. Formed from "bauble"; cf. "shallow bauble boats" in *Troilus and Cressida*, I. iii. 35; or "His shipping—Poor ignorant baubles!" in *Cymbeline*, III. i. 27; or "a bable boat of so much as ten tun," Strachy (in Purchas) quoted by Wright.

53. *shallow*] see former note.

53. *unprizable*] incapable of having its value estimated; the word therefore may mean "utterly worthless," or, "of incalculable value"; here the context points to the former meaning (cf. "noble bottom," line 55); and the poet intends to glorify the achievement by insisting on the smallness of the vessel. Note the same effect in the narratives of the "little Revenge."

54. *scathful*] F "scathful"; destructive, the only use of the adjective in Shakespeare, though the word "scath" (injury, hurt, damage) occurs frequently as a noun, and once as a verb.

55. *bottom*] As in *Merchant of Venice*. I. i. 47.

56. *very envy . . . loss*] even those who were jealous of his bravery, and those who were suffering loss through it.

59. *fraught*] cognate of freight. "Fraught," "fraughting," and "fraughtage" all occur in Shakespeare.

59. *from*] coming from. So in *The Tempest*, II. i. 249, "She that, from whom We all were sea-swallow'd."

59. *Candy*] Candia or Crete, whence the Elizabethans imported the "cypress" of III. i. 126. Cf. *The Laws of Candy* (Beaumont and Fletcher, 1647).

60. *the Tiger*] Again selected as the name of a vessel in *Macbeth*, I. iii. 7.

When your young nephew Titus lost his leg.
Here in the streets, desperate of shame and state,
In private brabble did we apprehend him.

Vio. He did me kindness, sir, drew on my side;
But in conclusion put strange speech upon me: 65
I know not what 'twas but distraction.

Duke. Notable pirate! thou salt-water thief!
What foolish boldness brought thee to their mercies,
Whom thou, in terms so bloody and so dear,
Hast made thine enemies?

Ant. Orsino, noble sir, 70
Be pleas'd that I shake off these names you give me:
Antonio never yet was thief or pirate,
Though I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither:

62. *desperate . . . state*] "Unattentive to his character or his condition; like a desperate man." If for "unattentive to" we substitute "reckless of," this paraphrase by Johnson will be satisfactory enough. "Shame and state" might be regarded as a hendiadys.

63. *brabble*] A word of Dutch origin, akin to "blab" and "babble." Cotgrave has "Noise: f. A brabble, brawle, debate, wrangle, squabble, etc." In Shakespeare the word occurs again in *Titus Andronicus* (II. i. 62), and more than once in the Welsh dialect, "prabbles," and usually as "pribbles and prabbles." Mr. Craig quotes *Rare Triumphs of Love and Fortune* (1580), III. i., "To set noblemen at brabble and quarrel."

64. *drew*] drew sword; often thus used.

65. *put . . . me*] spoke strangely to me; cf. "Why do you put these sayings upon me?" *Measure for Measure*, II. ii. 133.

66. *I know . . . distraction*] Most edd. print this line without any stop, and leave its meaning doubtful; the F places a comma after "'twas," and thus punctuated, the line must be rendered, "I know not what it was, unless it were madness"; but if a semicolon follows "what," then "but" has the force of "merely."

67. *salt-water thief*] "Water-thieves" occurs in the *Merchant of Venice*, I. iii. 20; and Deighton quotes "a gallant salt-thief" from Middleton's *The Phœnix*, I. ii. 57.

69. *dear*] Few words in Shakespeare's vocabulary have a force so varied; here we may interpret "grievous"; and cf. *Richard II.* I. iii. 151, "The dateless limit of thy dear exile." Yet, and almost as usual, we leave the word with a margin (see pages 191 and 192) on which other meanings may be noted almost at will; in this instance I should suggest "costing them dear."

71. *shake off*] A figure more forcible than obvious: that is,—and the fact is ever present to the student of Shakespeare,—we accept the metaphor as appropriate, although we cannot immediately follow the train of thought that led the artist to his selection of the metaphor.

73. *base and ground*] Again the artist is present with us even in a mere phrase or form of utterance; here is the legal mode, the explanatory gloss, and so forth.

74. *witchcraft*] Cf. "After the last enchantment you did here" (III. i. 117).

That most ingrateful boy there by your side, 75
From the rude sea's enrag'd and foamy mouth
Did I redeem; a wreck past hope he was:
His life I gave him, and did thereto add
My love, without retention or restraint,
All his in dedication; for his sake 80
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him when he was beset:
Where being apprehended, his false cunning,
Not meaning to partake with me in danger, 85
Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink, denied me mine own purse,

75. *ingrateful*] most edd., *ingratefull* F, *ungrateful* Rowe and others. 77. *wreck*] Pope, etc., *wracke* F. 80. *All his*] F; *All this* Ff, Rowe, Pope. 87. *twenty years removed*] F and most edd., *twenty-years-removed* Capell, etc.

75. *ingrateful*] So "incharitable" (*The Tempest*, I. i. 43), where I note, "though the English negative prefix 'un' is allied to the Latin 'in,' it may be regarded as more correct to prefix the 'in' to a word of Latin origin, such as 'charitable.'" To this it may be added that though in such cases "in" is more frequent in Shakespeare, "un" is nevertheless found occasionally; further, that though "ungrateful" is the modern form, we like to retain Shakespeare's spelling where possible. Line 111, below, though not quite to the point, is worth noting; there we have the F reading, "To whose ingrate and unauspicious altars." Further, we may fairly admit that the choice of prefix was more than once determined by the compositor. See also note on line 111, below; also Abbott, § 442.

77. *redeem*] save, as in *1 Henry IV.* I. iii. 206.

77. *wreck*] F "wracke," as always.

79. *retention or restraint*] Not strictly synonymous; but cf. with "base and ground" in line 73.

80. *All his . . . dedication*] Cf. "And to his image . . . did I devotion" (III. iv. 375, 376).

81. *pure*] entirely; the only instance in Shakespeare of this form of the word in this sense. The form is either a flexionless adverb, or an adjective used adverbially.

82. *Into*] unto, as often in Shakespeare.

82. *danger*] Partly, it may be, in the sense of the word as we read it in the following: "You stand within his danger, do you not?" *Merchant of Venice*, IV. i. 180; in which case the F "into" need not be explained "unto." This older meaning of "danger," power to harm, etc. etc. (*dominiarium*), is fully borne out by "adverse town" in the context.

82. *adverse*] hostile. Cf. *Comedy of Errors*, I. i. 15.

84. *being apprehended*] For the participle thus loosely used, see note on I. i. 2.

85. *Not meaning*] See former note.

86. *face me out of his acquaintance*] impudently pretend not to know me; look upon my face, and yet pretend, etc.; see also note on IV. ii. 97.

87. *And grew . . . thing*] And he became as one who had not seen me for twenty years. In F no hyphen joins the words "twenty years removed." These longer compounds are more common in Shakespeare's earlier work.

Which I had recommended to his use
Not half an hour before.

Vio. How can this be? 90

Duke. When came he to this town?

Ant. To-day, my lord; and for three months before,
No interim, not a minute's vacancy,
Both day and night did we keep company.

Enter OLIVIA *and Attendants.*

Duke. Here comes the countess: now heaven walks on earth! 95
But for thee, fellow; fellow, thy words are madness:
Three months this youth hath tended upon me;
But more of that anon. Take him aside.

Oli. What would my lord, but that he may not have,
Wherein Olivia may seem serviceable? 100
Cesario, you do not keep promise with me.

Vio. Madam!

Duke. Gracious Olivia,—

Oli. What do you say, Cesario? Good my lord,—

Vio. My lord would speak; my duty hushes me. 105

Oli. If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear,
As howling after music.

Duke. Still so cruel?

Oli. Still so constant, lord.

Duke. What, to perverseness? you uncivil lady, 110

91. *he*] F, *you* Hanmer, *ye* Dyce, ii. iii. 96. *fellow; fellow*] most edd.; *fellow, fellow* F, Ff; *fellow,—fellow* Dyce and others; *fellow, fellow*, Theobald; *fellow*, Gould. 101. *do not*] F; *don't* Pope, Hanmer 106. *aught*] *ought* F. 107. *fat*] F, *flat* Warburton, etc. 109. *so constant, lord*] *so constant Lord* F; *Lord, so constant* Hanmer; *so constant* K. Elze; *lord*] *Lord* F; *my Lord* F 3, 4, Rowe, i. 110. *to*] F; omitted Gould.

89. *recommended*] If we omit the prefix from this word, we get nearer to its meaning: committed, entrusted, urged him to use.

92. *three months*] Yet the action of the play is comprised within three days. But see Introduction, p. xxxiii.

99. *but that*] save that which.

104. *Good my lord*] "Probably accompanied by a gesture to the Duke to keep silent, and let Cesario speak," Furness.

107. *fat and fulsome*] A strange pair of epithets, yet forcible as usual, and alliteratively effective; and the second emphasises the first. Wright notes that they apply to the sense of taste, and are here transferred to the sense of hearing; but such transferences occur in the history of most metaphors.

To whose ingrate and unauspicious altars
My soul the faithfull'st offerings hath breath'd out
That e'er devotion tender'd! What shall I do?
Oli. Even what it please my lord, that shall become him.
Duke. Why should I not, had I the heart to do it, 115
Like to the Egyptian thief at point of death,
Kill what I love? a savage jealousy
That sometime savours nobly. But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument 120
That screws me from my true place in your favour,
Live you the marble-breasted tyrant still;

112. *hath*] Capell, etc.; *haue* F, Ff; *has* Pope and others. 115. *do it*] F, *do't* Pope, etc. 118. *hear me*] F; *hear* Pope, Hanmer.

111. *ingrate and unauspicious*] See line 75, note.

112. *hath*] F "haue." Craig notes that Shakespeare often makes the verb plural if a plural object immediately precedes.

116. *the Egyptian thief*] Here Shakespeare, as Theobald notes, refers without doubt to the story of *Theagenes and Chariclea* in the *Ethiopica* of Heliodorus. The "Egyptian thief" was Thyamis, a native of Memphis, and the leader of a band of robbers. He captured Chariclea, determined to marry her, and for safety shut her up in a cave. Being overcome by another party of robbers, he rushed to the cave, and killed, as he supposed, Chariclea, in order that she might not fall into the hands of his enemies. In the darkness, however, another woman had perished by his sword. "If the barbarous people," says the writer, "be once in despair of their own safety, they have a custom to kill all those by whom they set much, and whose company they desire after death." (The *Ethiopica* was translated by Underdowne, 1569.)

118. *savours nobly*] is not without true nobleness; cf. line 318.

119. *non-regardance*] disregard, contempt. This is the only instance of "regardance" in Shakespeare; and the whole compound by itself might be condemned for its want of elegance and euphony; yet the context, as so often in the case of this greatest of all writers, is a "law within the law," and justifies the audacity of diction. See also note on line 125, below.

119.] If "non-regardance" was a daring feat of diction, so is "cast" a daring metaphor.

120. *And that*] Abbott regards "And that" as equivalent to "And if that"; Furness prefers to give "And" the force of "if," and would print it "An." But I see no reason why "And" should mean "if" in this instance; I prefer to restrict it to its modern meaning, and keep "that" as a subordinate conjunction, following "since" implied from the former line.

120, 121. *instrument That screws me from*] Again the characteristic, almost the wilful, modification of a figure; a screw is seldom employed to *wrench apart*; this was clear to Shakespeare, as in the two following passages:—"But screw your courage to the sticking-place," *Macbeth*, I. vii. 60; "He swears As he had seen't, or been an instrument To vice you to it," *The Winter's Tale*, I. ii. 416. Here also we have the word "instrument" of the text. The word, however, may be used as equivalent to "wrench" (*King Lear*, I. iv. 290).

122.] Mr. Craig quotes Heywood, *Pelopea and Alope*, "Here's none so marble-breasted but doth melt to hear of our misfortune"; also "her marble-minded breast" (Drayton, *Polyolbion*, ii. 94).

But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye, 125
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief;
I'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.

Vio. And I, most jocund, apt, and willingly, 130
To do you rest, a thousand deaths would die.

Oli. Where goes Cesario?

Vio. After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife.
If I do feign, you witnesses above, 135
Punish my life for tainting of my love!

Oli. Ay me, detested! how am I beguil'd!

Vio. Who does beguile you? who does do you wrong?

137. *Ay me, detested!*] Rowe, etc., *Aye me detested*, F.

124. *tender dearly*] hold in tenderest regard. For the expression, cf. *Romeo and Juliet*, III. i. 74. Cf. also "he most entirlie tendering her," Roper, *Life of Sir Thomas More*.

125. *tear*] For the vigorous metaphor, cf. "cast" in line 119; like the poetry in general, so the diction in particular, is by Shakespeare suited to the speaker as it has been by no other dramatist. See Introduction, p. xxxvii.

126. *sits crowned*] Cf. the "one self king" of Orsino's speech in I. i. 32–40. (The figure may be suggested by reflection in the eye.)

126. *in his master's spite*] to the vexation of, or, to spite, his master.

129. *To spite*] Follows rather closely on "spite" in line 126.

129. *raven's . . . dove*] A favourite contrast with Shakespeare, as in *A Midsummer-Night's Dream*, II. ii. 114, and *Romeo and Juliet*, III. ii. 76. For association of these birds we may cf. Juvenal, *Sat.* ii. 63, "Dat veniam corvis, vexat censura columbas."

130. *jocund, apt, and willingly*] Often in Shakespeare one adverbial termination serves for two or three words used adverbially, as in "How honourable and how kindly we Determine," *Antony and Cleopatra*, V. i. 58. At the same time, as we have seen in the note on "pure," in line 81, the poet may prefer to regard some of the series (jocund, for example) as an ambiguous descriptive; that is, a descriptive qualifying the subject as an adjective and the verb as an adverb (as is better seen in Latin). Thus Gray uses this word in his *Elegy*—"How jocund did they drive their team afield."

130. *apt*] ready.

131. *To do you rest*] To give you ease.

135. *you witnesses above*] Cf. "Testatur . . . Deos, et conscia fati sidera" (*Æneid*, iv. 519, 520); also cf. "detested" in line 137, below.

136. *tainting of*] Cf. *Othello*, IV. ii. 161. For the construction, see note on "With viewing of the town" (III. iii. 42).

137. *detested*] Possibly in the sense of *detestari*, to call to witness against, execrate, etc.; cf. "The gods Detest my baseness," *Antony and Cleopatra*, IV. xiv. 56; and cf. "you witnesses above," in line 135, and note.

138. *does do*] This, which would be intolerable in modern verse, was a less

Oli. Hast thou forgot thyself? Is it so long?
Call forth the holy father.
Duke. Come away! 140
Oli. Whither, my lord? Cesario, husband, stay.
Duke. Husband!
Oli. Ay, husband: can he that deny?
Duke. Her husband, sirrah!
Vio. No, my lord, not I.
Oli. Alas! it is the baseness of thy fear
That makes thee strangle thy propriety. 145
Fear not, Cesario; take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

Enter Priest.

O welcome, father!
Father, I charge thee, by thy reverence,
Here to unfold, though lately we intended 150
To keep in darkness what occasion now
Reveals before 'tis ripe, what thou dost know
Hath newly pass'd between this youth and me.
Priest. A contract of eternal bond of love,
Confirmed by mutual joinder of your hands, 155

150–152. *though . . . ripe,*] Camb. and some others, *though . . . ripe:* F, (*though . . . ripe*) Pope, etc., —*though . . . ripe*— some edd. 154. *of eternal*] F, *and eternal* some edd.

awkward construction in the days when "do" had not completely differentiated its auxiliary functions.

141. *husband*] See note on IV. iii. 26.

145. *strangle*] Cf. "cast" in line 119, "screws" in line 121, "tear" in line 125, etc.

145. *strangle thy propriety*] Cf. "I will acquaintance strangle," *Sonnet*, lxxxix. 9; also, "It frights the isle From her propriety," *Othello*, II. iii. 176. Again we have, as I may well call it, the *proper* sense of the term; a sense, that is, belonging to the word almost from its birth, and not subsequently acquired. In this knowledge of Latin, and not only of Latin, Shakespeare certainly at times reminds us of Milton, although in point of scholarship the two poets differ so widely. "Strangle thy propriety" may be turned "disown your personality, individuality, identity." See also note on II. v. 140.

148. *fear'st*] Possibly in two senses—(1) the Duke, (2) fear'st to become.

151. *occasion*] Again the earlier, the "proper" sense (see note on line 145, above), *i.e.* what has fallen or befallen; "circumstances."

154. *contract*] The betrothal of IV. iii. 22–31. (See note on IV. iii. 26.) For the distinction between contract and marriage, see *The Tempest*, IV. 15–19; and for the expression, cf. "A contract of true love" in the same play (IV. i. 85). The reading "A contract and" which some edd. suggest, is unlikely.

155. *joinder*] F "ioynder." Probably coined by Shakespeare in imitation of the French *joindre*; it does

Attested by the holy close of lips,
Strengthen'd by interchangement of your rings;
And all the ceremony of this compact
Seal'd in my function, by my testimony:
Since when, my watch hath told me, toward my grave 160
I have travelled but two hours.

Duke. O thou dissembling cub! what wilt thou be
When time hath sow'd a grizzle on thy case?
Or will not else thy craft so quickly grow
That thine own trip shall be thine overthrow? 165

157. *interchangement*] Malone, etc., *enterchangement* F. 161. *travelled*] F 3, 4; *trauail'd* F. 163. *on thy case*] F, *upon thee* Keightley conj.

not occur again in his work, but "rejoindure" is found in *Troilus and Cressida*, IV. iv. 38. Cf. the legal phrase "joinder of issue."

157. *interchangement*] F "enterchangement." This should be another imitation of the French (O. Fr. *entrechangement*) to suit the diction to the speaker; elsewhere Shakespeare uses "interchange," but not "interchangement." See also note on "nonregardance," line 119.

157. *interchangement . . . rings*] One of the many ceremonies that are said to have been customary at the betrothal. See note on IV. iii. 26. Douce quotes Chaucer, *Troylus and Cryseyde*, Bk. III. st. 189:

"Sone after this they spake of sondry thinges
As fil to purpos of this aventure;
And pleyinge entrechaungeden hir ringes,
Of which I can nought tellen no scripture."

158. *ceremony*] The "cere" in this word has probably its full sound, and illustrates my remark in the Introduction, p. xxviii, "extra syllables that vibrate for a moment within the line." Some, however, would pronounce as "cere" in "cere-cloth."

158. *compact*] With accent on second syllable, as always in Shakespeare, except in *1 Henry VI.* V. iv. 163 (but the author in this latter instance may not be Shakespeare).

159. *Seal'd . . . testimony*] Duly ratified by my sacred office, and by myself as witness. Possibly after the word "office" we might add, "as private Chaplain to the Lady Olivia."

163. *When time . . . case*] When age has tinged your hair with grey. It is important to remember that the description applied not to a human being, but to some animal indicated by the metaphor "cub" in the preceding line; and in my paraphrase I might have substituted "coat" for "hair." The thought, and some of the form, is in Bacon—"Old Squirrels, that turne Grisly," *Nat. Hist.*, 851. "Grizzle," a tinge of grey, does not occur elsewhere in Shakespeare; but "case," in the sense of "skin," and the verb "to case," meaning "to skin," are both to be found, and the former more than once. Cf. *The Winter's Tale*, IV. iv. 844, also *All's Well that Ends Well*, III. vi. 110. But the word "case," as used in the text, *i.e.* in the sense of "coat" or "hide," is met with in other writers; *e.g.* Turberville, *The Noble Art of Venery*, 1576 (lxxii. 198), "His (Raynard's) case will serue to fur the cape of master huntsmans gowne."

164, 165. *Or . . . overthrow*] Or it may happen that you will be cut short in your career of trickery; yet, it is much more likely that dissembling will rapidly become such a habit with you, that before very long you will fall to the ground in an attempt to trip up some one else. The figure appears to be taken from wrestling. Cf. for example, "And watches with a trip his

Farewell, and take her; but direct thy feet
Where thou and I henceforth may never meet.

Vio. My lord, I do protest,—

Oli. O! do not swear:
Hold little faith, though thou hast too much fear.

Enter SIR ANDREW AGUECHEEK.

Sir And. For the love of God, a surgeon! Send one presently to Sir Toby. 170

Oli. What 's the matter?

Sir And. He has broke my head across, and has given Sir Toby a bloody coxcomb too. For the love of God, your help! I had rather than forty pound I were at home. 175

Oli. Who has done this, Sir Andrew?

Sir And. The count's gentleman, one Cesario: we took him for a coward, but he's the very devil incardinate. 180

Duke. My gentleman, Cesario?

Sir And. 'Od's lifelings! here he is. You broke my

169. *Hold*] F; *How* Ff, Rowe. 170. *surgeon!*] Dyce, etc.; *Surgeon*, F, Ff, Rowe, etc.; *Surgeon;* Capell and others; *Send*] most edd. *send* F, *and send* some edd. 173. *He has*] Malone, etc., *H'as* F, *Has* Dyce, i., *'Has* Dyce, ii. iii. 178. *count's*] *Counts* F, *Duke's* Hanmer. 180. *incardinate*] F; *incarnate* Rowe, Pope, Hanmer. 182. *'Od's*] Dyce, etc., *Odd's* F, *Od's* Rowe, etc.

foe to fall," Dryden; or, "It is the sudden trip in wrestling that fetches a man to the ground," South.

169. *Hold little faith*] Retain a little honour. "A" is omitted before "little" where we commonly place it in the sense of "some" (Abbott).

171. *presently*] immediately; as in III. iv. 206.

174. *coxcomb*] (1) a fool's cap, with a cock's crest, or like a cock's comb in shape and colour; (2) a contemptuous or jocular term for the head.

175, 176. *forty pound*] So we had forty shillings in II. iii. 20 (see note). "Sir Andrew was willing to spend twenty times as much upon his safety as upon his accomplishments," Wright.

180. *incardinate*] Some of the word foolery in early Shakespeare is tiresome enough to a modern taste, but I question whether we should not lose in this instance by assigning the blunder to the compositor. Rowe, however, regarded "incardinate" as a misprint for "incarnate." But cf. the similar blunder in the following: "A woman cardinally given," *Measure for Measure*, II. i. 81; and in *Henry V.* II. iii. 35 we have a variation as follows: "*Boy.* Yes, that a' did; and said they were devils incarnate. *Hostess.* A' could never abide carnation; 'twas a colour he never liked."

182. *'Od's lifelings*] Cf. "'Od's my little life," *As You Like It*, III. v. 43, or "Od's heartlings," *Merry Wives of Windsor*, III. iv. 59; and see note on II. v. 35 in the present play, where "god's" is abbreviated to "'s" in "'Slight."

head for nothing! and that that I did, I was set on to do't by Sir Toby.

Vio. Why do you speak to me? I never hurt you: 185
You drew your sword upon me without cause;
But I bespake you fair, and hurt you not.

Sir And. If a bloody coxcomb be a hurt, you have hurt me: I think you set nothing by a bloody coxcomb. 190

Enter SIR TOBY BELCH *and Clown.*

Here comes Sir Toby halting; you shall hear more: but if he had not been in drink he would have tickled you othergates than he did.

Duke. How now, gentleman! how is't with you? 195

Sir To. That's all one: has hurt me, and there's the end on't. Sot, didst see Dick surgeon, sot?

Clo. O! he's drunk, Sir Toby, an hour agone: his eyes were set at eight i' the morning. 200

193. *othergates*] Capell and others, *other gates* F, *other-gates* Rowe, etc. 196. *has*] F, Ff, Dyce, i., Camb., etc.; *h'as* Rowe, etc.; *'has* Dyce, ii. iii.; *he has* Pope, etc. 197. *the end*] *th' end* F; *an end* F 3, 4, Rowe, etc. 199. *Sir Toby,*] most edd.; *sir* Toby F; *sir above* F 2, 3; *sir, above* F 4, Rowe, Pope, Hanmer; *sir Toby, above* Theobald, Warburton, Johnson, Rann.

187. *bespake you fair*] Cf. Marlowe, *Edward II.* I. iv., "My gentle lord, bespeak these nobles fair." "Be" as a prefix has a varying force; here it partly makes the verb transitive, and partly gives the notion of address; cf. "seek" and "beseech." But the verb "speak" in this idiom, especially at a later date, is mostly used without any prefix.

189. *set nothing by*] think nothing of. Cf. "set light by narrower perfectness," Tennyson, *In Memoriam*, cxii.

191. *halting*] walking lame.

193. *othergates*] otherwise. An old meaning of "gate" is "way" or "manner" (cf. "to gang one's gate"); and of this noun, "gates" is a genitive. Other early combinations are "anothergates," "thusgates," etc. "Othergates" is used by Shakespeare once only. Atkinson quotes the word from the *Townley Mysteries*; it occurs in Middleton's *Blurt, Master Constable* (1602), II. i. 34, "You should find othergates privy signs of love hanging out there." Another form is seen in the Cheshire proverb, "I have otherguess fish to fry than snigs without butter."

197–199. *Dick surgeon . . . he's drunk*] But that Sir Toby was "in drink" (line 192), it might be a matter of interest and instruction to examine these speeches more strictly.

199. *agone*] One of the perf. pass. participle forms of the M.E. verb "agon," to pass by, pass away; the others are "ago" and "agoon."

200. *set*] closed or half-closed; cf. *The Tempest*, III. ii. 10, "Drink, servant-monster, when I bid thee: thy eyes are almost set in thy head."

[illegible]

[illegible]

[illegible] Malone's [illegible] conveys the probable sense of this passage, and applies the string of epithets to Sir Andrew: no doubt Sir Toby emphasised the "you" in "Will you help?" and his "thin-faced knave," no less than his "gull" could be none other than Sir Andrew. Nor does the fact that Maria had called Malvolio a "gull" in III. ii. 70 concern us here.

comb, and a knave, a thin-faced knave, a gull!

Oli. Get him to bed, and let his hurt be look'd to. 210

[*Exeunt Clown, Fabian, Sir Toby, and Sir Andrew.*

Enter SEBASTIAN.

Seb. I am sorry, madam, I have hurt your kinsman;
But had it been the brother of my blood,
I must have done no less with wit and safety.
You throw a strange regard upon me, and by that
I do perceive it hath offended you: 215
Pardon me, sweet one, even for the vows
We made each other but so late ago.

Duke. One face, one voice, one habit, and two persons;
A natural perspective, that is, and is not!

211. *kinsman*] F; *Uncle* Rowe, ii., Pope, Hanmer. 214. *You throw*] separate line, Walker; *upon me, and by that*] F; *on me, by which* Pope, etc.; *on me; by that* Voss, Lettsom, Hudson. 214, 215. *by that . . . you:*] one line, Capell and others.

208. *thin-faced*] Cf. *King John*, I. 141–143, also 92, and *Merry Wives of Windsor*, I. iv. 22, 23. See also Appendix, p. 180.

209. *gull*] See III. ii. 70, note.

213. *with wit and safety*] If I had any regard for my own safety. The phrase is a hendiadys—or nearly such.

214. *You throw*] Walker would amend the metre by arranging these two words as a separate line. Others would read "You throw a strange regard on me; by that" and they consider that the "and" crept in from the line above.

214. *a strange regard*] a look of angry "estrangement." For "strange," see II. v. 175, and for "regard," see II. v. 55.

215. *it*] my conduct.

217. *so late ago*] Cf. with "an hour agone" in line 199. Abbott says we have a combination of "so lately" and "so short a time ago."

218.] A possible reference to the proverb, "To bear two faces under a hood."

219. *A natural perspective*] A "perspective" is made of glass cut so as to produce an optical delusion when looked through. Another name for these optical toys was "prospectives." They were of various kinds, one of which is described in *Richard II.* II. ii. 18, "Like perspectives, which rightly gazed upon Show nothing but confusion, eyed awry Distinguish form." It would not be easy to determine the special variety of glass referred to in the text, nor indeed to identify the optical delusion; our most reliable clue is the preceding line —"One face, one voice, one habit, and two persons." But what the poet intends by "a natural perspective" is obvious enough; the optical deception is produced, not by artificial means, but by nature. Reginald Scot, in his *Discovery of Witchcraft*, gives a description of perspectives; the following is an extract:—"You may have glasses so made, as what image or favour soever you print in your imagination, you shall thinke you see the same therein. . . . others where one image shall seeme to be one hundred. . . ."

219. *natural*] See note on "ceremony," in line 158.

219. *perspective*] The accent here, as also in the quotation from *Richard II.*, above, falls on the first syllable.

Seb. Antonio! O my dear Antonio! 220
How have the hours rack'd and tortur'd me
Since I have lost thee!
Ant. Sebastian are you?
Seb. Fear'st thou that, Antonio?
Ant. How have you made division of yourself?
An apple cleft in two is not more twin 225
Than these two creatures. Which is Sebastian?
Oli. Most wonderful!
Seb. Do I stand there? I never had a brother;
Nor can there be that deity in my nature,
Of here and every where. I had a sister, 230
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman? what name? what parentage?
Vio. Of Messaline: Sebastian was my father;
Such a Sebastian was my brother too, 235
So went he suited to his watery tomb.
If spirits can assume both form and suit
You come to fright us.

223. *Fear'st thou*] F, *Fear'd thou* Rowe, *Feared you* Pope. 229. *that* F; *a* Ff, Rowe, etc. 232. [To Viola.] Rowe. 234. *Messaline*] (in italics) F, *Metelin* Hanmer. 236. *watery*] F, *wat'ry* Pope, etc., *watry* Capell.

220. *Antonio*] See note on line 158. As an example of metrical pronunciation, few words in Shakespeare are more interesting than this one, which occurs three times within the compass of four lines, and each time is pronounced differently; at the beginning of the line it has three syllables only, the penultimate being slurred; at the end of the line it keeps the normal pronunciation of four syllables; but in line 223 only the first two syllables have a place in the metrical bar, the remaining two producing not more than the effect of a delicate reverberation.

221. *hours*] Here we have the opposite metrical effect, for the voice dwells on the monosyllable until it is resolved into two notes, the first of which is accented.

223. *Fear'st thou*] Probably in the sense of "do you doubt?" cf. "fear not you that" (*Merry Wives of Windsor*, IV. iv. 78). Rowe suggested "Fear'd thou," and Furness remarks, "Sebastian misinterprets the expression of astonishment in Antonio's face."

229, 230. *that deity . . . every where*] the divine attribute of omnipresence.

231. *blind waves*] The "waves" of literary art are often deaf, are sometimes even dumb; but I know no other instance of this daring epithet "blind." Blind to the drowned girl's beauty, whether in their wrath or in their helpless inhumanity. Of course "blind wave" is found elsewhere—in Tennyson, for example; but the sense is different; and in Shakespeare we meet with "blind night," the "blind cave of night," etc.

232. *Of charity*] In appeals, "of" has often the sense of "out of."

236. *suited*] dressed. Cf. "I 'll disrobe me Of these Italian weeds, and suit myself As does a Briton peasant," *Cymbeline*, V. i. 23.

237. *suit*] See former note.

Seb. A spirit I am indeed;
But am in that dimension grossly clad
Which from the womb I did participate. 240
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say "Thrice welcome, drowned Viola!"
Vio. My father had a mole upon his brow.
Seb. And so had mine. 245
Vio. And died that day when Viola from her birth
Had number'd thirteen years.
Seb. O! that record is lively in my soul.
He finished indeed his mortal act
That day that made my sister thirteen years. 250
Vio. If nothing lets to make us happy both,
But this my masculine usurp'd attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola: which to confirm, 255
I 'll bring you to a captain in this town,

241. *goes*] F; *gve* F 2; *go* F 3, 4, Rowe, Pope. 244. *mole*] Rowe, ii., *moale* F. 256. *captain*] most edd., *Captaine* F, *captain's* some edd.

239. *dimension*] In the sense of "body" this word occurs twice only in Shakespeare, and the two examples are to be found in this play. (See I. v. 270.) I have already remarked (I. v. 41) upon the interesting fact that a rare word or phrase is not seldom repeated by Shakespeare in the same drama.

239. *grossly clad*] Cf. "But whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it," *Merchant of Venice*, v. i. 64, 65.

240. *participate*] The notion involved in the word is that of the *double* being, soul and body; therefore we render "share," inherit."

241. *as the rest goes even*] and if you corresponded to the circumstances as everything else does. For the phrase "goes even," cf. "I . . . rather shunned to go even with what I heard," *Cymbeline*, I. iv. 47.

248. *record*] recollection. In Shakespeare the accent in the noun "record" falls most commonly on the first syllable, as in this instance.

249. *act*] This may be a metaphor from the stage; but I should give it a more recondite origin.

251. *lets*] hinders—its usual earlier meaning. A.-S. *lettan* (to make late), to hinder.

254. *cohere*] Cf. Malvolio's "Why, everything adheres together" (III. iv. 82, 83).

254. *jump*] "cohere" in the sense of "cling together" and "jump" in that of "fit exactly"; this seems to be the course of thought and metaphor. Shakespeare is not alone in employing the forcible but not over-elegant monosyllable "jump," but his use of it is quite characteristic; and the same may be said of a host of similar words, "crack," for instance. For "jump" in the above sense, cf. "they jump not on a just account," *Othello*, I. iii. 5; and Craig compares "This story jumped Just with my dream," *Andromana*, Hazlitt's Dodsley, xiv. 248.

Where lie my maiden weeds: by whose gentle help
I was preserv'd to serve this noble count.
All the occurrence of my fortune since
Hath been between this lady and this lord. 260

Seb. [*To Olivia.*] So comes it, lady, you have been mistook
But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceiv'd.
You are betroth'd both to a maid and man. 265

Duke. Be not amaz'd; right noble is his blood.
If this be so, as yet the glass seems true,

257. *maiden weeds*] F, *maids weeds* Theobald and others, *maid-weeds* Walker. 258. *preserv'd*] most edd., *preferu'd* F, *preferred* Theobald and others; *count*] F, *Duke* Rowe, etc. 259, 260. *occurrence . . . Hath*] F; *occurrents . . . Have* Hanmer, Malone conj.

257. *Where . . . help*] See textual notes for proposals to amend the metre; otherwise we might scan, Where lie | my maid | en weeds: | by whose gen | tle help.

257. *Where*] This word has some of its old pronominal power, and may be rendered "with whom," or "at whose house." See lines 276, 277, below, "The captain . . . garments." Cf. "Out of her favour, where I am in love," *Romeo and Juliet*, I. i. 174. Some would regard the word "town" as the antecedent of "where," but this is surely impossible; nor is it advisable to adopt Grant White's reading, "captain's" (line 256).

257. *weeds*] garments; cf. "maid's garments," line 277. Used in the singular in *Midsummer-Night's Dream*, II. i. 256. (A.-S. *waed*, garment.)

258. *preserv'd to serve*] This repetition of sound is a blemish so rare in Shakespeare—I mean, considering the extent of his work, and the circumstances under which he wrote—that I think very favourably of Theobald's emendation, "preferr'd," especially as Walker notes the opposite mistake of "prefer" for "preserve" in *1 Henry VI.* III. i. 110.

259, 260. *All . . . lord*] Everything that has happened to me since has been connected with . . .

259. *occurrence*] Hanmer's "occurrents" is a rather doubtful emendation.

261. *mistook*] When the participle without its inflection (mistake–n) might be confused with the infinitive, Shakespeare often used the past tense for the past participle. See Abbott, § 343. (The Elizabethan tendency to drop inflexions has been mentioned already in these notes.)

262. *nature . . . drew in that*] in thus allowing you to be mistaken, nature followed her own wise course. "Drew to her bias" means "followed the line determined by their natural tendency"; the figure is from the popular game of bowls; the balls used in this game were loaded on one side, so that they might roll in a curved rather than in a straight line; and the "bias" (Fr. *biais*, a slope, slant) was (1) the inserted lead, (2) the consequent tendency of the ball to describe a curve; sometimes also it was the curve so described. Hence "bias" means generally "inclination," "tendency." I may add that this figure from the game of bowls occurs about a dozen times in Shakespeare.

266. *right noble is his blood*] Cf. Viola's remark, "I have heard my father name him" (I. ii. 27).

267. *the glass*] This is either the "si nunquam fallit imago" (Vergil, *Ecl.* II. 2), or the "perspective" of line 219, which showed one person as two; and thus truly reflected the fact that the one dramatic personality, as it had seemed, was now resolving itself into the two characters, Viola and Sebastian. See note on line 219, also the note following below.

I shall have share in this most happy wreck.
[*To Viola.*] Boy, thou hast said to me a thousand times
Thou never should'st love woman like to me. 270

Vio. And all those sayings will I over-swear,
And all those swearings keep as true in soul
As doth that orbed continent the fire
That severs day from night.

Duke. Give me thy hand;
And let me see thee in thy woman's weeds. 275

Vio. The captain that did bring me first on shore
Hath my maid's garments: he upon some action
Is now in durance at Malvolio's suit,

268. *wreck*] Rowe, *wracke* F. 271. *over-swear*] Ff, *ouer sweare* F. 273. *continent the fire*] Rowe, ii., etc.; *Continent, the fire* F, Ff, Rowe, i.; *continent the fire*, Theobald, etc.; *continent, the fire* Collier, Staunton. 273, 274. *fire . . . severs*] F; *fires . . . sever* Singer, Halliwell, Keightley.

268. *wreck*] The wreck described in I. ii. 8–17, which had turned out so fortunately. Some commentators think that the idea of "wreck" arose out of the pilot's glass, suggested by "glass" in the preceding line, but there is little room for such a conjecture.

271. *over-swear*] swear over again.

273. *that orbed continent the fire, etc.*] To consider first the poet's drift, we find a comparison between the thoughts kept true within the soul, and the stellar or planetary bodies kept duly in their courses by the containing heaven, "que les cieux entourent en leur concauité," Belle Forest. Next, the reference is undoubtedly to Genesis i. 14, "And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and for years." Regarding the text, to accord with the plural "swearings" in line 272, we should expect "fires" rather than "fire"; and with "fires" for our reading, "severs" in line 274 is no difficulty, being either a northern plural or one of those singulars for a plural that are so common in Shakespeare. As to "orbed continent," that should be an expansion of the term "sphere," for which Shakespeare often substitutes the word "orb"; cf. "this strange starting from your orbs," *Cymbeline*, V. v. 371, with "certain stars shot madly from their spheres," *Midsummer-Night's Dream*, II. i. 153; and for fire (or fires) we may compare, "Doubt that the stars are fire," *Hamlet*, II. ii. 116. The figure of the "orbed continent" controlling the stars is common in Shakespeare, as in Bacon; for the latter cf. "the inferior orbs, which may have their proper motions, but yet still are carried by the higher motion of *primum mobile*." These are the considerations that chiefly guided me in the interpretation I suggested at the beginning of this note; but some editors prefer to regard "that orbed continent, the fire" as being merely equivalent to "the sun" (*subaud.* "keeps on its orbit"). As to Milton's "her moist continent" (referring to the moon), or Shelley's "that orbèd maiden" (referring to the same), these are probably due to a doubtful interpretation of the present passage.

275. *weeds*] See note on line 257.

277. *upon some action*] "in consequence of some lawsuit." For "lawsuit" some would prefer "deed of his"; but I incline to agree with Schmidt, and therefore give "lawsuit" as the most probable meaning. For "upon" in the sense of "in consequence of," cf. "Upon what sickness?" *Julius Cæsar*, IV. iii. 152.

278. *durance*] captivity, prison; the

A gentleman, and follower of my lady's.

Oli. He shall enlarge him. Fetch Malvolio hither. 280
And yet, alas! now I remember me,
They say, poor gentleman, he's much distract.
A most extracting frenzy of mine own
From my remembrance clearly banish'd his.

Re-enter Clown, with a letter, and FABIAN.

How does he, sirrah? 285

Clo. Truly, madam, he holds Belzebub at the stave's end as well as a man in his case may do. Has here writ a letter to you: I should have given 't

279. *lady's*] Rowe, *Ladies* F. 280. *enlarge*] Ff and most edd.; *inlarge* F, Capell. 283. *extracting*] F; *exacting* Ff, Rowe, Singer, Keightley; *distracting* Hanmer and others; *exciting* Cartwright; *engrossing* Kinnear. 287. *Has*] F, Ff, and most edd.; *H'as* Rowe, etc.; *'has* Dyce and others; *he has* Malone, etc.

original sense was "long *endurance* of hardship" (Skeat).

278. *suit*] prosecution; as in "lawsuit."

280. *enlarge*] set free; cf. "set at large."

281. *remember me*] For the older reflexive use of verbs, see notes on IV. ii. 98 and IV. ii. 100.

282. *distract*] Another tendency of Elizabethan English to leave the participle in its Latin form; cf. Milton's "uncreate," etc. See note on I. v. 281.

283. *extracting*] "that drew every object but one out of my memory," Ritson. Malone quotes "To try if men of great account bee extract out of their wits," *The Hystorie of Hamblet*, 1608. Of other readings (textual notes) "distracting" should be preferred—an emphatic repetition of "distract" in the preceding line, although "extracting" may be—and likely enough—a play upon the former word. Worth quoting in this connection is the following by Cowden Clarke:—"Extracting is here used in its strictly derived sense from the Latin *extrahere*, 'to draw out of.' Shakespeare's forcible and most pertinent word here has been altered by some editors, who allege that there is no other instance of the word being thus used (as if Shakespeare did not exercise his own authority, by divine right of genius, to use words and create words that no one before had used or created), and who say he would not have introduced 'extracting' so immediately near to 'distract.' But, to our minds, there is a playful and bewitching effect in Olivia's change of the first syllable of the slightly varying word, with, mayhap, a half smiling, half tender emphasis in her tone, and a momentary glance towards her newtrothed husband, as she utters the significant confession." It will be noticed that "exacting" is the reading of Ff.

284. *clearly*] This almost reminds us of the absurd metaphor "bringing into stronger relief the flatness of the matter"; of course the word "clearly" is used in the sense of "completely," yet I am not sure that we should exempt it from some charge of incongruity.

284. *his*] his remembrance, surely; but some would refer back to "frenzy" in former line.

286, 287. *at the stave's end*] Mr. Craig compares the Proverbes of John Heywood (Sharman, p. 74), "And now without them I live at staves end, Where need I not borrow nor will I lend."

287. *Has*] See textual note on lines 173 and 196; and cf. notes on I. v. 152 and III. i. 41; also "beseech," III. i. 116.

you to-day morning; but as a madman's epistles are no gospels, so it skills not much when they 290 are delivered.

Oli. Open 't, and read it.

Clo. Look then to be well edified when the fool delivers the madman.

[*Reads.*] *By the Lord, madam,*— 295

Oli. How now! art thou mad?

Clo. No, madam, I do but read madness: an your ladyship will have it as it ought to be, you must allow *vox.*

Oli. Prithee, read i' thy right wits. 300

Clo. So I do, madonna; but to read his right wits is to read thus: therefore perpend, my princess, and give ear.

Oli. [*To Fabian.*] Read it you, sirrah.

Fab. *By the Lord, madam, you wrong me, and the* 305 *world shall know it: though you have put me into darkness, and given your drunken cousin rule over me, yet have I the benefit of my senses as*

289. *madman's*] most edd.; *madmans* F; *Madmans* F 3, 4, Rowe; *madman's* Pope. 292. *Open't*] F; *Open it* Malone, Steevens, and others. 296. *art thou*] F, *art* Pope, etc. 297. *an*] Pope, etc., *and* F. 299. vox] F, oaths Mason. 300. *read*] F; *read it* F 3, 4, Rowe, etc. 301. *madonna*] Var. '78, etc., *Madona* F. 307. cousin] Uncle Rowe, ii., etc. 308. the benefit] benefit F 3, 4, Rowe, Pope, Hanmer.

289. *to-day morning*] to-day (*i.e.* for the day) is equivalent to "this day."

289, 290. *epistles are no gospels*] refers to these well-known portions of the Church Service, with a play on the word "epistle."

290. *it skills not much*] it makes little difference. Cf. "It skills not greatly who impugns our doom," *2 Henry VI.* III. i. 281. "Skills" is akin to the Icelandic *skil*, a distinction; hence its meaning, to make a distinction or difference. Craig compares *Greene's Groatsworth of Wit*, line 5, "what it was, it greatly skilles not."

294. *delivers the madman*] utters the words of the madman. Cf. "as he most learnedly delivered," *The Tempest*, II. i. 44.

295. By . . . madam] Apparently the Clown not only reads the words of the madman, but also utters them after the manner of a madman. See note on "vox," line 299, below.

299. vox] The appropriate tone of voice—a loud and frantic voice, like that of a madman. "If you would have it read in character, as such a mad epistle ought to be read, you must permit me to assume a frantick tone," Malone.

301. *to read his right wits*] This is the Clown's variation on Olivia's, "'i thy right wits," line 300.

302. *perpend*] consider, attend; chiefly a verbal affectation, and used mostly by Shakespeare's clowns and such characters as Pistol. Mr. Craig compares *King Cambyses*, c. 1570 (Hazlitt's Dodsley, iv. 236), "My queen, perpend what I pronounce."

307. cousin] See note on I. iii. 5.

well as your ladyship. I have your own letter that induced me to the semblance I put on; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of, and speak out of my injury. 310

THE MADLY-USED MALVOLIO. 315

Oli. Did he write this?
Clo. Ay, madam.
Duke. This savours not much of distraction.
Oli. See him deliver'd, Fabian; bring him hither.
[*Exit Fabian.*
My lord, so please you, these things further thought on,
To think me as well a sister as a wife, 321
One day shall crown the alliance on 't, so please you,
Here at my house and at my proper cost.
Duke. Madam, I am most apt to embrace your offer.
[*To Viola.*] Your master quits you; and for your service done him, 325
So much against the mettle of your sex,
So far beneath your soft and tender breeding,
And since you call'd me master for so long,
Here is my hand: you shall from this time be

319–323.] Transposed to follow 330 Gould. 322. *on 't, so*] F and most edd.; *an 't so* Heath, Rann, Halliwell; *and, so* Collier, ii. (MS.), *on 's, so* Dyce, ii. iii., Hudson. 326. *mettle*] F; *metal* F 4, Rowe, etc.

310. induced . . . put on] led me to adopt a new style of dress and deportment.

313, 314. I leave . . . injury] In thus addressing you, I venture to lay aside some of the respect due to you, and allow my wrongs to govern my speech. We may note that in the lines 319–325 there are five "Feminine endings."

320. *these things . . . on*] when you have fully considered all these events. We have here a good example of the participial phrase absolute, a rare construction of our language even in Shakespeare. The repetition "thought," "think" (next line) is perhaps intentional.

321. *a sister*] With this cf. the same words in lines 330 and 388, and the relationship—sometimes a twofold one—will be apparent.

322. *the alliance on 't*] the double marriage by which this relationship of wife and sister shall be brought about. Other readings for "on 't" will be found in the textual notes, but they are not well founded.

323. *proper*] own; Latin sense.

324. *apt*] ready; as in line 130, above.

325. *quits you*] releases you from service; sets you free.

326. *mettle*] natural disposition, character.

327. *beneath*] unworthy of.

Your master's mistress.
Oli. A sister! you are she. 330

Re-enter FABIAN, *with* MALVOLIO.

Duke. Is this the madman?
Oli. Ay, my lord, this same.
How now, Malvolio!
Mal. Madam, you have done me wrong,
Notorious wrong.
Oli. Have I, Malvolio? no.
Mal. Lady, you have. Pray you peruse that letter.
You must not now deny it is your hand: 335
Write from it, if you can, in hand or phrase;
Or say 'tis not your seal nor your invention:
You can say none of this. Well, grant it then,
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour, 340
Bade me come smiling and cross-garter'd to you,
To put on yellow stockings, and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd, 345
Kept in a dark house, visited by the priest,

330. *mistress.* Oli. *A sister! you are she.*] F, *mistress, and his sister she.* Hanmer; *A . . . she*] Omitted, Var. '85; *sister!*] *sister,* F, Ff, Pope; *sister,*— Theobald, etc.; *sister:*— Collier; *sister?*— Capell, etc.; *she*] F, *to me* Gould. 337. *seal nor*] F 4, Rowe, etc.; *seal, not* F, F 2, 3, and most edd. 341. *Bade*] Johnson, *Bad* F.

330. *A sister!*] See note on line 321; "as sister-in-law"; also perhaps through Orsino, who calls Olivia his "sweet sister" (line 388). With reference to other readings, Capell remarks, "The manner in which Olivia is made to take cognisance of her mistaken Cesario is both proper and delicate; intimating that she would have more than a sister's love for her from remembrance of what had passed."

330. with Malvolio] "with straw about him, as from prison," Collier.

331. *Is this the madman?*] In a tone implying astonishment at Malvolio's appearance of sanity. Cf. "This savours not much of distraction" (line 318).

335. *must*] in an older sense—"you have not the power to."

336. *from it*] differently; cf. "this is from my commission," I. v. 194.

337. *invention*] Usually explained as "trick, stratagem"; but although "invention" in line 348, below, has the meaning of "malicious ingenuity," it would be better in this instance to render the word by "composition," or "originated by yourself."

340. *clear lights*] a rather striking metaphor; "plain indications."

343. *lighter*] inferior. Comes rather close upon "lights" in line 340.

344. *acting*] *i.e.* I acting.

And made the most notorious geck and gull
That e'er invention play'd on? tell me why.

Oli. Alas! Malvolio, this is not my writing,
Though, I confess, much like the character; 350
But, out of question, 'tis Maria's hand:
And now I do bethink me, it was she
First told me thou wast mad; then cam'st in smiling,
And in such forms which here were pre-suppos'd
Upon thee in the letter. Prithee, be content: 355
This practice hath most shrewdly pass'd upon thee;
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

Fab. Good madam, hear me speak,
And let no quarrel nor no brawl to come 360
Taint the condition of this present hour,
Which I have wonder'd at. In hope it shall not,
Most freely I confess, myself and Toby

347. *geck*] *gecke* F; *and gull*] F; *or gull* Ff, Rowe, Pope, Hanmer. 348. *e'er*] Rowe, *ere* F. 353. *then cam'st in*] F, *then camest in* some edd., *then cam'st thou* Theobald, etc., *thou cam'st in* Rann., etc., *then cam'st thou in* Keightley. 354. *forms which*] *formes, which* F; *forms, as* Keightley conj. 363. *confess, myself*] *confesse my selfe* F; *Toby*] (italics) F; *Sir Toby* Theobald, Warburton, Johnson.

347. *geck*] dupe. Low German *geck*, Dutch *gek*, a fool, simpleton. The word occurs again in *Cymbeline*, v. iv. 67. It is still in use in Scotland, Ireland, and the North of England. Mr. Craig quotes Robinson, *A Handful of Pleasant Delights* (1584), "And at the first give them the check, Least they at last give you the geck"; also Dekker, *Northward Hoe!* (1607, Pearson, iii. 80), "and you make me de gheck de great fool."

347. *gull*] See notes on II. iii. 139, III. ii. 70, V. 207; and on "woodcock," II. v. 85, and IV. ii. 61.

348. *invention*] See note on line 337.

350. *character*] handwriting; as often in Shakespeare; *e.g. King Lear*, I. ii. 69.

353–355. *then cam'st . . . letter*] and as it happened you came in at that moment smiling, and otherwise behaving as you had been advised to in Maria's letter.

353. *then cam'st*] "The inflection of the second person singular allows the nominative to be readily understood, and therefore justifies its omission.

354. *pre-supposed*] suggested beforehand.

356. *This practice . . . thee*] This trick has been played upon you very cruelly. We have "an thou pass upon me" in III. i. 46, and "passages of grossness" in III. ii. 74; to this add the impulse of alliteration ("practice . . . passed"), and we have the whole making of the phrase. For "shrewdly," cf. "beshrew" (IV. i. 60).

357. *grounds and authors*] Cf. "base and ground" in V. i. 73.

361. *Taint*] See above, III. iv. 369.

361, 362. *hour, Which I*] Craig thinks some words have dropped out here.

Set this device against Malvolio here,
Upon some stubborn and uncourteous parts 365
We had conceiv'd against him. Maria writ
The letter at Sir Toby's great importance;
In recompense whereof he hath married her.
How with a sportful malice it was follow'd,
May rather pluck on laughter than revenge, 370
If that the injuries be justly weigh'd
That have on both sides pass'd.

Oli. Alas! poor fool, how have they baffled thee!

Clo. Why, "some are born great, some achieve great-

366. *against*] F, *in* Tyrrwhit and others. 373. *fool*] *Foole* F; conjectural readings are *Soul* and *Tool*.

364. *Set this device against*] The poet begins with the metaphor of setting a snare, then slightly modifies its application (*i.e.* using "against" in one of its early senses).

365, 366. *Upon . . . against him*] In consequence of the haughtiness and incivility we had noticed in him, which moreover prompted us to exact a harmless penalty. "Against" follows hard on the same word in line 364; and if the correct reading, bears the double sense indicated in the above paraphrase. But some would read "in," and rightly, as I think; the word suits the metre, and "against" in this line is probably a compositor's error, due to the near presence of the other "against." Nor do I for a moment agree with Schmidt, who regards "(which device) Upon . . . against him" as an adjective clause qualifying "device"; Abbott (§ 244) supposes a "confusion between 'conceiving enmity' and 'disliking parts.'" As to "Upon" (*i.e.* "following upon") with the force "In consequence of," see note on line 277.

366. *Maria writ, etc.*] The "device" originated with the serving-woman Maria, but the enthusiastic co-operation of Sir Toby, who was a member of the family, partly justifies Fabian in making this statement.

367. *importance*] importunity, as in *King John*, II. i. 7; also, "important" for "importunate" occurs in *Much Ado about Nothing*, II. i. 74.

368. *he hath married her*] Here Wright observes, "Though a short time before he was hopelessly drunk, and sent off to bed to get his wounds healed." But the marriage might have taken place before Sir Andrew came on the stage (line 174) with the news of Sir Toby's bloody coxcomb. See note on IV. ii. 75, and Introduction, p. xxx.

369. *it was follow'd*] the trick was played out.

370. *pluck on*] Cf. "And with her golden hand hath pluck'd on France To tread down fair respect of sovereignty," *King John*, III. i. 57.

371. *If that*] See note on I. ii. 47.

373. *poor fool*] used, sometimes at least, by Shakespeare as an expression of endearment rather than contempt. A well-known example is Lear's lament over Cordelia, "And my poor fool is hang'd, etc.," *King Lear*, V. iii. 305.

373. *baffled*] See also II. v. 166. A word that once had a curious history, much of which is now discredited, and the derivation of the term remains uncertain. But whatever its origin, it meant "to inflict public disgrace on a perjured or cowardly knight," and some of that meaning may cling to it here. Cotgrave gives "Baffoüé: m. ée; f. Hoodwinked, also deceived, also besmeared, also baffled, disgraced, vnworthily handled, injuriously used, reuiled, reproched."

374. *Why, "some, etc.*] With the aid of three quotations the Clown sums up Malvolio's career of folly and befoolery, and refers respectively to the three

ness, and some have greatness thrown upon 375
them.' I was one, sir, in this interlude; one Sir
Topas, sir; but that 's all one. "By the Lord,
fool, I am not mad." But do you remember?
"Madam, why laugh you at such a barren rascal?
an you smile not, he 's gagg'd": and thus the 380
whirligig of time brings in his revenges.

Mal. I 'll be reveng'd on the whole pack of you. [*Exit.*

Oli. He hath been most notoriously abus'd.

Duke. Pursue him, and entreat him to a peace.
He hath not told us of the captain yet: 385
When that is known, and golden time convents,
A solemn combination shall be made
Of our dear souls. Meantime, sweet sister,

375. *thrown*] F, *thrust* Theobald, etc. 376. *interlude*] *Interlude* Rowe, *Enterlude* F. 378, 379. *remember?* "*Madam,*] Malone, etc., *remember, Madam* F. 386. *convents*] F, *convenes* Quincy MS. 388. *Meantime*] *Meane time* F, *In the mean time* Hanmer.

scenes in which the steward played his most ridiculous part, viz. II. v., III. iv., and IV. ii.

375. *thrown*] In the letter of II. v. 146 *sqq.* the reading is "thrust," which on all rhetorical counts should be preferred to "thrown." Now it often happens that the change of a word imperils the literary finish or effect of a whole passage; and although in this instance the peril may not have been great, we yet ask ourselves whether Shakespeare was so divinely careless of his art that he recked little of such errors. The answer is, "he was and he was not"; there are times when his workmanship reminds us of Virgil or Milton, and there are other times—and many of them—when it makes us think rather of Lucretius or Byron. It is idle to suppose that the Clown is responsible for the pointless alteration; and we may remember that other discrepancy—or such it appeared—of the "very C's" and the "great P's" that were not included in the superscription of Maria's letter. (See note on II. v. 89.) We may also compare *All's Well that Ends Well*, V. iii. 313, where, as Malone points out, different words are recited by Helen from the very same letter that she had read aloud in III. ii. 60.

380, 381. *the whirligig . . . revenges*] For the thought, cf. "The wheel is come full circle," *King Lear*, V. iii. 174.

381. *whirligig*] Metaphor from a spinning top; cf. "Thou disputest like an infant; go, whip thy gig," *Love's Labour's Lost*, V. i. 70; and in the present play (I. iii. 42, 43) we have "till his brains turn o' the toe like a parish-top." Halliwell quotes *Prompt. Parv.*, "Whyrlegyge, chyldys game."

383. *notoriously abus'd*] See note on IV. ii. 91.

385.] See lines 276–278.

386. *golden time convents*] when the happy moment serves. "Convents" in two senses: "summons" and "suits"; but the former is the usual one in Shakespeare. For the epithet "golden," which Shakespeare uses frequently and effectively, cf. "golden service" in IV. iii. 8.

387. *combination*] Strangely used. Cf. "this cunning cardinal The articles o' the combination drew," *Henry VIII.* I. i. 169.

388.] As to metre, this line may be scanned most variously, according to the syllable we choose to emphasise. It may further be noted that the word "sister" has sometimes in Shakespeare the metrical value of three syllables.

We will not part from hence. Cesario, come;
For so you shall be, while you are a man; 390
But when in other habits you are seen,
Orsino's mistress, and his fancy's queen.

[*Exeunt all, except Clown.*

Clo. [*Sings.*] *When that I was and a little tiny boy,*
With hey, ho, the wind and the rain;
A foolish thing was but a toy, 395
For the rain it raineth every day.

393. and a] F; an a Theobald, i.; a Theobald, ii., Warburton, Johnson, Var. '73; tiny] Rowe, etc., tine F.

388. *dear*] Also strangely used; but cf. already in this play, "dear faith," I. iv. 25.

388. *sister*] See note, line 330.

389. *from hence*] The scene is "Before Olivia's house," but the house itself may here be intended.

390. *you shall be*] *subaud.* "called."

391. *habits*] dress.

392. *fancy's*] See note on I. i. 14.

392. Exeunt, etc.] At the close of a play the clown often remained upon the stage to "put the audience into good humour before they separated with . . . a farcical song accompanied by dancing and the music of his pipe or *tabor*;" Dowden.

393. When that, etc.] Before we criticise too closely the language of Shakespeare's clowns, whether that be prose or whether it be verse, we shall do well to remember a remark of Coleridge: "Shakespeare has evinced the power which above all other men he possessed, that of introducing the profoundest sentiments of wisdom where they would be least expected, yet where they are most truly natural" (see Introduction to *The Tempest*, p. xliv). It is too easy to describe these stanzas as "wretched stuff" (Warburton), as a "nonsensical ditty" (Steevens), as "scarcely worth correction" (Farmer); below the surface nonsense of the inimitable Feste we have often looked down into profoundest depths of knowledge and wisdom; and it is just possible that we may expect to do the same here. At least it will be better to read something into these lines than to condemn them, as I might say, unread; may we not have before us, in whatever humble guise, the philosophy of human life—the life at least of the average Elizabethan dramatist, the average sinner—nay, what is the difference, the average man. One stanza, and we have left behind us forever the innocence of childhood; the rest of the ditty will conduct us through the less happy stages of adult human life, where guilt reaps its own reward, "for the law of the Lord is an undefiled law, and endureth for ever," and the operation of this law is made manifest in the comedies of our existence as clearly as in its tragedies; it is manifest therefore in the comedy of *Twelfth Night*. Indeed, I venture to think that while there is little in this song "to gratify the groundlings,"[1] there is much that might claim the authorship of Shakespeare; it is just his manner—to remind us that we must return to realities, that life is a serious business, and that "it is not good to stay too long in the theatre" (Bacon, *Advancement of Learning*, II. iv. 5). Finally, it may be some earlier effort of the writer; and yet more to the purpose, the text of the song is certainly corrupt, and does not fairly represent its author, whether Shakespeare or another.

393. When that] See note on I. ii. 47.

393. and] often redundantly used in old ballads.

393. a little tiny] "Tiny" (F "tine")

[1] "It was evidently one of those jigs with which it was the rude custom of the clown to gratify the groundlings upon the conclusion of a play," Staunton.

But when I came to man's estate,
With hey, ho, the wind and the rain;
Gainst knaves and thieves men shut their gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain;
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you every day. [*Exit.*

398. hey, ho.] Ff, hey ho, F. 399. Gainst] F 3, 4: Gainst F; knaves and thieves] Knaves and Theeves F; knave and thief Farmer, Rann, Steevens, Hudson. 401. alas] alas F; at last Rowe, Pope. 405–407. beds . . . heads] beds . . . beades F; bed . . . head Hanmer, Rann, Steevens, Var. '21, Knight, Collier, White, Halliwell, Dyce, Keightley, Hudson. 407. toss-pots] [illegible] Rowe, i. [illegible] F, [illegible] Ff; still had] F, I had Hanmer, still I had Collier, i. ii. MS.; drunken] F, broken Anon. ap. Camb. 409. begun] begun Rowe; begun F, F 2; be-gun F 3; begune F 4.

was originally a noun, meaning a large vat; hence the phrase, "a little tine," to denote a smaller vessel. The word occurs four times in Shakespeare ("time" in the Folio of 1623), and is always preceded by "little."

394–396.] The refrain of this song occurs again in the stanza sung by the fool in *King Lear*, III. ii. 74–77.

395. A . . . toy] For the meaning, see the above general note on the song: here we may add, "my misdoings were rightly regarded as the mere play of a child." "Toy" is "trifle," as in *2 Henry IV.* II. iv. 183.

399.] For "knaves and thieves" Farmer proposed to read "knave and thief"; and there is no doubt that both sense and rhythm, especially the latter, would be gainers by such an emendation.

401. alas!] Is this possibly personal, like some of the allusions to marriage in the play itself? (*e.g.* II. iv. 29–35).

401. wive] Often used as a verb in Shakespeare.

405–408.] There is something wrong with this stanza; certainly we should read "bed" and "head" with Hanmer and the others (and cf. "knaves and thieves" in the second stanza); also the third line "With toss-pots, etc.," seems disorganised.

405. beds] Halliwell quotes Overbury's *New and Choise Characters*, 1615, "It is said among the folkes heere, that if a man die in his infansy, hee hath onely broke his fast in this world. If in his youth, hee hath left us at dinner. That it is bedde time with a man at three score and tenne." Possibly we may compare "I'll go to bed at noon," *King Lear*, III. vi. 92; and in *The Tempest* (II. i. 284) we have "lay to bed."

407. toss-pots] drunkards; the only instance in Shakespeare.

APPENDIX I

Sources of Twelfth Night—Additional

For this First Appendix I have reserved those details relating to the literary history of *Twelfth Night* that would have been out of place in the Introduction to the play. In that Introduction some mention was made of the following works, which are here arranged in chronological order:—

1. *Gl'Ingannati* (in the volume entitled *Il Sacrificio, Comedia de Gl'Intronati*). Author unknown. First acted, 1531; published at Venice, 1537. Frequently reprinted.
2. *Les Abusés*, by Charles Estienne. Lyon, 1543. A French version of the above.
3. *Gl'Inganni*, by Nicolo Secchi, or Seccho. Florence, 1562. First acted, 1547.
4. *Novelle*, by Matteo Bandello. La Seconda Parte, Lucca, 1554.
5. *Los Engaños*, or *Los Engañados*, by Lope de Rueda, 1556. First printed, Valencia, 1567.
6. *La Española de Florencia*, or *Las Burlas veras*. Author and date uncertain.
7. *Hecatommithi*, or *Cento Novelle*, by G. B. Giraldi Cinthio. Monte Regale, 1565.
8. *Histoires Tragiques*, by François de Belleforest. Volume iv. Paris, 1570.
9. *Riche his Farewell to Militarie Profession*, by Barnabe Riche. London, 1581.
10. *Laelia*, MS. Acted 1590 and 1598.
11. *Gl'Inganni*, by Curzio Gonzaga. Venice, 1592.
12. *Gl'Inganni*, by Domenico Cornaccini. Venice, 1604.

The following are fuller particulars of the above works—such particulars, especially, as relate to the origin of *Twelfth Night*:—

1. *Gl'Ingannati*[1] (the Deceived, Cheated, Duped, or Mis-

[1] For the circumstances attending the discovery of this play, see Introduction, pp. xi, xii.

taken", "based," says Mr. Sidney Lee, "on Bandello's Novel of Nicuola." But this is doubtful; it seems rather to have been suggested by Plautus and Terence, especially the former, but should contain much that is original,—"never seen or read,"—as the Prologue asserts. The volume containing the play is entitled *Il Sacrificio, Comedia de gli Intronati* ("The Sacrifice, Comedy of the Thunderstruck");[1] and the Sacrifice, or Induction or Introduction, consists of sonnets and poems supposed to be sung to the lyre by each member of the society, as he casts into an altar flame some token of a mistress who has deserted him. As to the *Intronati*, or *Academici Intronati*, of Siena, they were a society —and there were many of the kind in the Italy of that day—who were founded (1525) "*orare, studere, gaudere, etc.*," and who composed and acted the comedy which followed the Induction, viz. *The Ingannati of the Intronati*. Of this I give a short analysis, which will be sufficient to show the resemblance in plot that relates *Twelfth Night* to *Gl'Ingannati*.

The scene is in Modena. An old merchant, Virginio, has a son and a daughter, Fabrizio and Lelia. Fabrizio was lost sight of in the sack of Rome, 1527, but Lelia, aged thirteen, is taken by her father to Modena. (As the play was performed at the Carnival of 1531, she is now seventeen.) A rich old man, Gherardo, wishes to marry her; but she loves Flaminio, though during her temporary absence from Modena he had transferred his affections to Isabella, daughter of Gherardo. Lelia leaves the convent where she had been placed for a time, assumes male attire and the name Fabio, and enters the service of Flaminio as a page. In this capacity she is employed by her master in carrying

[1] The following appears to be the title of the edition of 1543, the earliest to which I have access:—

Comedia | del Sacrificio de | gli Intronati | da Siena | MDXLIII.

The edition of 1562 has for its full title—

Comedia del Sacrificio de gli Intronati celebrato ne i giuochi d'un Carnouale in Siena. Di nuouo corretta, et ristampata. In Venetia, Appresso Francesco Rampazetto, MDLXII.

The copy of 1543 is thus arranged:—

P. 2, *verso*, "Curtio alli letori."

P. 2, *recto*, "El Sacrificio de gli Intronati celebrato ne i giochi del Carnuoale in Siena l'Anno MDXXXI., etc."

P. 12, *verso*, "Messer Agnol Maleuolti un Cupido scolpito dono della sua Donna"; and this is followed by his verses.

P. 14, *recto*, "Prologo delli Ingannati delli Intornati" (*sic*).

P. 17, *recto*, "Recitatori della comedia."

P. 18, *verso*. On this page begins the play of five acts, *i.e. Gl'Ingannati*."

It may be added that other editions of *Gl'Ingannati* appeared in the following years:—1538, 1550, 1554, 1563, 1569, 1582, 1585, 1587, 1595, 1602, etc.

letters and messages of affection to Isabella, who falls in love with her. Fabio—that is, Lelia—says, "Perhaps I may love you, if you dismiss Flaminio." This ruse, omitted, as we may suppose, by the better taste of Shakespeare, she repeats in the next Act.

In this Second Act Fabio—but from this point we will use the name Lelia—tells Flaminio that Isabella will have none of his love; but she hints, "Have you never found some one in this country who loved you? oh! why did you desert her?" (Here the dialogue has some resemblance to *Twelfth Night*, II. iv. 105–121.) Flaminio fears that Isabella refuses him because of his old love for Lelia;—"Tell Isabella that I hate Lelia. *Lelia*: Ah me. *Flaminio*: What troubles you . . . Lean on me . . . Have you any pain? *Lelia*: . . . In the heart."

In the Third Act Lelia's brother Fabrizio comes to Modena in company with his tutor, who is a pedant and avaricious; the tutor shows him the "remarkable places" in the town.[1] Meanwhile Virginio has discovered that Lelia is living with Flaminio in the guise of a page; and as he is talking the matter over with Gherardo, who is greatly annoyed thereat, the two old men encounter Fabrizio. Him they take for Lelia; and thinking from his remarks that he must have lost his wits, they lock him—her, as they imagine—up in the very chamber of Isabella in Gherardo's house.

In the Fourth Act Piero tells Virginio that his son has arrived in Modena, and is lodging at the sign of "The Fool." Here Gherardo finds a bill to pay, but not his son. Meanwhile Gherardo meets Lelia, and supposes that she has escaped from his house; hither he returns, and discovers that Fabrizio and Isabella are betrothed.

In the Fifth Act all parties meet at the house of Gherardo, and there follow recognitions, reconciliations, conjunctions. Isabella, like Olivia, is content with her substitute, Fabrizio; and Flaminio, already influenced by explanations from Lelia's nurse, gladly returns to his old love. Only "that withered old stick, Gherardo,"[2] fails to take full share in the general joy.

Such is the plot in outline; and its resemblance to *Twelfth Night* must be already apparent.

But more is to be gathered from details; we have already noticed "Maleuolti" in the *Induction* (see Introduction,

[1] Cf. *Twelfth Night*, III. iii. 19, 23, 24.
[2] From the abridged version by T. L. Peacock, *The Deceived*. London, 1862.

p. x); and he happens to be the only one of the company whose sacrificial offering bears his own name,—"Messer Agnol Malevolti un Cupido scolpito, dono della sua Donna" (Mr. Agnol Malevolti a sculptured Cupid, the gift of his lady). It is my opinion (I received a hint from Mr. Maurice Hewlett) that Shakespeare turned *Malevolti* (evil-faced) into the name of "that thin-faced knave" *Aguecheek*, and then re-made *Malevolti* as *Malvolio*, from a frequent phrase in the story he was reading in Bandello, namely, *mala voglia* (*i.e.* evil desire). This phrase occurs no fewer than seven times in *Novella*, xxxvi., and once also as *malissima voglia*. To some extent, therefore, we should support the reading Castiliano *Volto* (Spanish face; see I. iii. 44), which is closely followed by *Agueface*. We have also met with Fabio, Lelia's assumed name, which may have suggested Shakespeare's Fabian; and, more important, the phrase *la Notte di Beffana* (*i.e.* the night of *Befania*, or *Epifania*, or Epiphany), which appears in the following context of the "Prologo delli Ingannati delli Intronati" (as quoted by Hunter):

"La favola e nuova non piu per altri tempi vista ne letta ne meno altronde cavata che della loro industriosa zucca, onde si cavorno ancho la Notte di Beffana le sorti nostre, per le quali vi parve, che gl' Intronati vi mordesser tanto in su quel falto del dichiarare, e diceste che gli ha vevan cosi mala lingua."[1]

Next as to characters, I consider that *Piero Gherardo* and *Giglio* rolled into one would serve to suggest—if not to create—a Malvolio. Piero, the pedant, who exclaims, "To what have poor letters come! Into the mouth of an ass?" is one of those who go about "puffed up like bladders"; he will not "place himself on a footing" with Fabrizio's servant *Stragualcia*, whose derisive scrap of mad Latin called forth the above rejoinder, and who plies him with taunts that are very like Sir Toby's to Malvolio. As to Gherardo, he falls an easy victim to Lelia's nurse *Clementia*, who flatters him on his youthful attractions, while *Spela*, his servant, "in a series of asides exhausts on his folly the whole vocabulary of anger and contempt," and these remind us of the asides of Sir Toby in *Twelfth Night*, II. v. 31 *sqq*. And lastly, Giglio, a Spaniard, is befooled by Pasquella, maid-servant of Gherardo and Isabella. Giglio had the audacity to protest his love for Isabella, and thereupon Pasquella "gulls him into a nayword" with a trick that brings her both amusement and profit. In fact, if we make a similar combination

[1] See also Introduction, p. xv.

of Clementia and Pasquella, we have a personality that strikingly resembles Maria.

Also in the above-mentioned Stragualcia, servant of Fabrizio, we have[1] a forecast of Feste; this chiefly in regard to his humorous Latin, and his ridicule of pedantry; and further, he has resemblances to Sir Toby; he is fond of a jest, fonder of good living, and with a spit from the kitchen is ready on occasion to "spit Piero first, and count one." So Sir Toby, "O for a stone bow, to hit him in the eye, etc. etc." (*Twelfth Night*, II. v. 48 *sqq.*). And once more, if we add *Spela* to *Stragualcia*, we create a very fair original of Sir Toby.[2] Thus also we have much more than a suggestion of the underplot in *Twelfth Night*.

Next as to resemblances of thought or phrase, "When I brave him, he's soon silenced," said *Stragualcia*; "You should have banged the youth into dumbness," said Sir Toby. Again, Gherardo's "You want to make me see double," recalls "One face, one voice, one habit, and two persons, A natural perspective" (v. 218, 219); and "when your beard grows" will compare with "Jove, in his next commodity of hair, send you a beard" (III. i. 48, 49). There are also the lie in the throat, the humouring talk to the supposed mad Fabrizio, the shutting him up in a chamber, the name of a particular inn, and the like. We might also note the mention of the Duke of Malfi (see Introduction, p. xiv).

We could hardly expect to find the structural elements of *Twelfth Night* more fully represented in any original than they are in *Gl'Ingannati*; but more striking minor resemblances are perhaps to be found in the fourth book on our list —the *Novelle* of Bandello. I have already remarked in the Introduction (pp. x, xii, xiii) that Shakespeare on occasion must seem to have had recourse to an Italian original;[3] I will now add, that if he consulted Bandello or Cinthio or Ser Giovanni in one instance, then why not in another?[4] and although these remarks apply more closely to the seventh author on our list, *i.e.* to Cinthio, they are not altogether irrelevant in the case of Bandello, whom Shakespeare almost certainly used when writing *Twelfth Night*, and may also have glanced at when engaged on *Romeo and Juliet* and

[1] See note on I. v. 57.

[2] Some find the original of Sir Toby Belch in a cousin of Queen Elizabeth, Sir Francis Knollys, whose habits in the royal household resembled Sir Toby's in the play.

[3] Suitable Italian originals were at that time numerous, accessible, and popular.

[4] And if he consulted those Italian works, then why not also *Gl'Ingannati?*

Much Ado about Nothing. But first we have to take some passing notice of

2. *Les Abusés*.—Of this French version of *Gl'Ingannati*, which Shakespeare may possibly have consulted, it will be enough to quote the following remark of Ginguené (vol. vi. p. 303):—

"Il en parut en 1543 une traduction française par Charles Estienne, médecin." To this he adds in a footnote, "Sous ce titre: *les Abusés*, comedie des professeurs de l'académie siennoise, nommés Intronati, célébrée ès-jeux d'un carême—prenant à Sienne, traduit du tuscan, etc., à Lyon, par François Juste, in—16."

3. The *Gl'Inganni*[1] (The Deceits, Mistakes, Cheats, etc.) of Secchi.—Here the plot presents but few parallels to *Twelfth Night*, though it may have been adapted from *Gl'Ingannati*. It is scarcely enriched by borrowings from the *Asinaria* of Plautus and the *Eunuchus* of Terence, and itis al together coarse in mould, as the following outline will show (the play is preceded by a *Prologo* and an *Argomento*).

A girl, Ginevra, and her brother, Fortunato, the twin children of a Genoese merchant, had been separated from their father by Corsairs, and sold as slaves in Naples. Ginevra had dressed as a boy, and changed her name to Ruberto. Known to each other, the brother and sister lived in the same street—Ginevra in the service of Massimo Caraccioli, Fortunato in that of the courtesan Dorotea. Massimo has a son, Gostanzo, in love with Dorotea, and a daughter, Portia, who falls in love with Ginevra. Unwilling to betray herself to Portia, Ginevra provides her brother as a substitute, and he is betrothed to Portia. Meanwhile Ginevra has conceived an affection for Gostanzo, who has been sending her on love embassies to Dorotea; but—and this variation in the story deserves notice—Dorotea does not fall in love with the messenger. Ultimately Ginevra wins the love of Gostanzo, and at the end of the play the father of the twins returns a wealthy man, and marries his children to Portia and Gostanzo respectively.

If the plot of *Gl'Inganni* has not much that relates it to *Twelfth Night*, so the material of the play lends but little to

[1] I have before me the first edition (1562), the title of which is as follows:—*Gl'Inganni* | *Comedia* | *del Signor N.S.* | *Recitata in Milano l'anno* 1547. | *dinanzi alla Maestà* | *del Re Filippo* | *Nuouamente posta in luce* | *Con Licenza, e Privilegio* | In Fiorenza appresso i Giunti | MDLXII. It may here be added that a French version of *Gl'Inganni* appeared at Troyes in 1611, under the title of *Les Tromperies*. This is by Pierre de Larivey, who calls his work "ceste docte imitation des anciens et meilleurs Poëtes Comiques."

Shakespeare. The following dialogue, however, is compared by Collier with *Twelfth Night*, II. iv. 23–31 :—" *Gostanzo* (in reply to Ruberto, *i.e.* Ginevra, who pretends that some young girl is in love with her). Where is she? *Ruberto.* Near you. *Gost.* How shall I get to her? *Rub.* As you could come to me. *Gost.* How do you know that she loves me? *Rub.* Because she often talks to me of her love. *Gost.* Do I know her? *Rub.* As well as you know me. *Gost.* Is she young? *Rub.* Of my age. *Gost.* And loves me? *Rub.* Adores you. *Gost.* Have I ever seen her? *Rub.* As often as you have seen me." Beyond this we have but to notice that there is in the play a servant with the name of *Straccia*, which, in the remotest manner possible, so Collier thought, may have some connection with the "Lady of the Strachy" (*Twelfth Night*, II. v. 41, 42).

4. The *Novelle* of Bandello.[1]—Mrs. Charlotte Lennox (*Shakspear Illustrated*, London, 1753) first drew attention to a similarity between *Twelfth Night* and the 36th[2] of the Second Part of Bandello's collection of 214 tales. Bandello may have adapted his story from *Gl'Ingannati*; the argument is as follows: "Nicuola, innamorata di Lattanzio, ua a seruirlo vestita da Paggio, e dopo molti casi seco si marita, e ciò che ád un suo Fratello auuenne"; that is, "Nicuola, being in love with Lattanzio, goes to serve him dressed as a page, and after many chances marries him; and what happens to a brother of hers." Here we have Paolo and Nicuola, children of a merchant of Rome, twin brother and sister who are much alike; and their fortunes so closely follow those of Fabrizio and Lelia in *Gl'Ingannati*, which starts with the same sacking of Rome in 1527, that the story may almost be told over again by the mere substitution of Lattanzio for Flaminio, and of Catella for Isabella. Moreover, the old Gherardo Foiani of *Gl'Ingannati* reappears as Gerardo Lauzetti. But although Shakespeare, as we have seen, would have found much ampler dramatic material in the work of the Intronati, there are thoughts and phrases which he must surely have taken from Bandello. Of these I will select the following from the version by John Payne (London, 1890); and will place first, as one of the most interesting, "The worm of amorous wistfulness still gnawed at her heart and fretted it."[3] This, of course, will

[1] *La Seconda Parte* | *de le Novelle del Bandello* | In Lucca, MDLIIII.
[2] Novella, xxxvi. p. 212.
[3] In the original, "l'amoroso verme veracemente con grandissimo cordoglio le rodena il core."

take us to the famous passage in *Twelfth Night* (II. iv. 111-113); and we may add from Bandello, "My heart forebodeth me this hapless lass must needs languish for you, and live a life of anguish and misery." "Parendole che fuori da i suoi begli occhi vscisse una inusitata dolcezza" may be compared with "Methinks I feel this youth's perfections With an invisible and subtle stealth To creep in at mine eyes" (I. v. 305-307); and this again with Belleforest's "catelle humant de plus en plus le venin d'amour par les yeux, luy sembloit que Romule deuint de fois à autre plus beau."

I may mention in passing that Shakespeare, still more than Bandello, had the good taste to ignore Lelia's design of diverting Isabella from the love of her master. Next, the obscure line in *Twelfth Night* (III. i. 117), "After the last enchantment you did here," has light cast upon it by Catella's remark to the page, "I know not what thou hast done to me; methinketh thou must have bewitched me." "Madam," replied he, "you mock me; I have done nothing to you, and am neither a wizard nor sorcerer . . . "[1] While the still more obscure expression (*Twelfth Night*, III. i. 103, 104; and see note), "My servant, sir! 'Twas never merry world Since lowly feigning was call'd compliment:" is probably explained by Catella's declaration, "I desire thee not to servant, but will e'en have thee (an it mislike thee not) be lord over me what while I live, and dispose of me at thy pleasure." A still closer parallel with Shakespeare may be found in Nicuola's reflection, "Who knoweth but this fair damsel yet loveth and liveth in sore affliction for your sake? More by token that I have many a time heard say that girls, in their first loves, love far more tenderly and with much greater fervour than do men." In this connection the Duke first protests (II. iv. 32-35) "For, boy, however we do praise ourselves, Our fancies are more giddy and unfirm, More longing, wavering, sooner lost and worn, Than women's are." And Viola confirms the statement with her (II. iv. 117-119) "We men say more, swear more: but indeed Our shows are more than will; for still we prove Much in our vows, but little in our love."

In regard to the ceremony of betrothal twice mentioned in *Twelfth Night* (IV. iii. 23-32; V. 154-159), we may cf. "With this Lattanzio drew a ring from his finger, and

[1] Rendered thus in Belleforest:—"Je ne sçay, mon amy, qu'est-ce que tu as fait en mon endroit, mais i'estime que tu m'as enchantée. Je ne suis sacrilege ny charmeur dit Romule . . . ne pouvant plus couurir le feu caché en son ame."

espoused her to his lawful wife in the presence of Pippa." And finally, as a reflection repeated not in *Twilfth Night* but in *A Midsummer-Night's Dream*, III. ii. 234 (and elsewhere), "But miserable most to love unloved," we have in Bandello, "there is no misery in the world sharper or more grievous than to love and be unloved."

5. *Los Engaños*, or *Los Engañados*.—Mariano Ferrer é Izquierdo, in his *Estudio histórico-crítico*, Madrid, 1899, prefers the title *Los Engañados*. This play of Lope de Rueda he assigns to the year 1556; it was printed in 1567 in a volume with the general title, *Las quatro Comedias*, etc., and further, *Las segundas dos Comedias del excellête porta, Impressas en Valencia, . . . Año* 1567; and again, a few pages further on, *Comedia llamada de los Engañados*, etc. etc.

The following account of this Spanish comedy will be found in a pamphlet by D. Emilio Cotarelo y Mori, Madrid, 1901:—"*Los Engañados* . . . terma que dió origen a *Los Menechmos* de Planto, á una novela del Bandello, á la comedia de Shakespeare *La noche de Reyes*, á la titulada *La española de Florencia* . . ." He says further, "y claremente se ve que Rueda tuvo á la vista dicha comedia (*Gl'Ingannati*) y se propuso imitarla." In fact, *Los Engañados* appears to be little more than a translation of *Gl'Ingannati* and the *Dramatis Personæ* are much the same in both plays

6. *La Española de Florencia*.—Of this play, which was mentioned in the former paragraph in connection with *Los Engañados*, I have not succeeded in discovering the date or the author. It appears to have other titles, such as *Las Burlas veras*, under which it is ascribed by Riva de neyra to Lope de Vega; but this is doubted by Chorley, who has discussed the subject in a MS. note in his *Catalogue*, 1861. The copies I have seen assign the work to Calderon, which would be too late for *Twelfth Night*; but this authorship is less probable than the former.

The play is also known as *El Amor invencionero*, and the plot closely resembles that of *Gl'Ingannati*, while among the *dramatis personæ* are *Cesar*, *Gerardo*, and *Ursino* (*viejo*, *i.e.* an old man).

7. We have here to deal with Novella viii., Deca Quinta, *De Gli Hecatommithi* | *Di M. Giovan Battista Gyraldi Cinthio* | *Parte Prima* | Nel Monte Regale | 1565.

A prefatory remark which we shall have to make in the case of Belleforest, who comes next in our list, will also be useful in this instance; for the *Hecatommithi* furnished Shakespeare with the outline of *Othello*, and with hints for *Measure*

for *Measure*—possibly also for *The Two Gentlemen of Verona*. How much resemblance the story told in *Twelfth Night* bears to the Eighth Novel of the Fifth Decade of the *Hecatommithi* may be gathered from the following synopsis:—

"A gentleman of Naples, who has offended his king, flies the country with his two children: they are twins, a boy and a girl, who closely resemble one another. The ship is wrecked, and the father is supposed to be lost; but the two children reach land in safety. Unknown to each other they are brought up by people of the coast; eventually the girl falls in love, and gains access to the object of her passion by entering his service disguised as a page. But her master mistakes her for her brother, who had formerly been in his service, and had left him to dress up as a girl for the purpose of pursuing an illicit love. The father of the girl thus betrayed seeks to avenge his daughter's disgrace, meets the disguised page, mistakes her for her brother, and casts her into prison."

As Cinthio asserts that he wrote all his stories in his youth, we must conclude that he was not indebted to Bandello or Belleforest, but, possibly, to the earlier *Gl' Ingannati*.

8. Of Belleforest, the eighth on my list, I have first to remark that Shakespeare read this French author when writing his *Hamlet*, and may have consulted him (or his occasional collaborator, Boistuau) in the preparation of *Romeo and Juliet* and *Much Ado about Nothing*; and that therefore he may have referred to the *Histoires Tragiques* on this occasion also. Next, as in two of the former cases, the stories told by Belleforest were little more than a version of Bandello, so in this instance the French novelist makes full use of the Italian when he relates, "Comme une fille Romaine se vestant en page seruist long temps vn sien amy, sans estre cogneuë, et depuis l'eust à mary, . . ." From the end of the above summary I omit the words, "auec autres discours," which prepare us for many additions made by Belleforest, such as verses and love letters; at the same time the French author has shortened the story here and there, omitting speeches and the like, but he retains the names of the characters.

The volume of Belleforest in which I have read the

[1] It is interesting to note the beginning of the *Argument* in the original:—"Messer *Cesare* Gravina Temendo, etc.," for here again we have a form of "Cesario." See also Introduction, p. xii.

story reproduced in *Twelfth Night*, is entitled *Le Quatriesme Tome des Histoires Tragiques*, Turin, 1571, and the story in question is the fifty-ninth, p. 201. The Dedication is dated Paris, May 3rd, 1570, and includes the following remark:—"Je les ay choisies, non seulement du Bâdel, mais de plusieurs autres, ne trouvant rien plus dans cest autheur, qui fut digne d'une dame si sage, etc. etc."

This notice of Belleforest may conclude with a selection from the passages that seem to be repeated in *Twelfth Night*, but many of these are merely translations of Bandello's Italian; and one or two others I have quoted already side by side with the passages from Bandello. "Pour parfaire ce qui reste de la perfection de nos ames" ("These sovereign thrones, are all supplied, and fill'd, Her sweet perfections, with one self king," I. i. 37, 38). "Lactance experimenta en soy la maladie contagieuse qui prent par les yeux, et va poser son siege au cœur" (in Bandello, "suffereth the amorous poison penetrate to his heart and there take root"); this we may cf. with "Methinks I feel this youth's perfections With an invisible and subtle stealth To creep in at mine eyes," I. v. 305–307. Cf. also, "These sovereign thrones," I. i. 37, and "the seat Where love is throned," II. iv. 21, 22. "Les apprehensions, tant plus elles sont violentes et soudaines, tant plustost aussi elles s'en volent, et est effacée leur trace en la memoire, dés que l'on en perd le premier object" ("O spirit of love, how quick and fresh thou art . . . high fantastical," I. i. 9–15; also, "Our fancies . . . women's are," II. iv. 33–35; or again, "Our shows are more than will; for still we prove Much in our vows, but little in our love," II. iv. 118, 119). This last passage, which I have cited from *Twelfth Night*, and the reflections in some of the others, are enlarged in the following: — "Et procede cecy d'vne grande imperfection de jugement au choix de ce qui nous est profittable, et d'une inconstance que le plus souuent accompagne les amoureux, quelque grande parade qu' ils facent de leur loyauté," etc. etc. The following passage, which illustrates II. iv. 32–35 and some other lines in Shakespeare's play, will be quoted chiefly to show how Belleforest deals with Bandello (p. 15):—"Et que sçavez vous si ceste fille languist encor pour l'amour de vous, et vist en destresse? Car i'ay ouy dire que les filles en leurs premieres apprehensions aiment d'vne vehemence tout autre, et plus grande que ne font les hommes, et que malaisement on estaint ceste flamme ainsi viuement esprise, ayant trouvé suiet non occupé en autre chose."

These are the most important of the passages in Belleforest that illustrate *Twelfth Night*, whether of themselves or through Bandello; but I may add the following as a companion thought to Sebastian's "or else this is a dream," etc. (IV. i. 62–65), "Lactance ne sçauoit si ce qu'il voyoit estoit songe ou chose veritable . . . comme s'il fust sorty d'vn profond sommeil . . ." I may add, moreover, that the importance of the betrothal in those days is explained by Belleforest; also, that at the end of his story he mentions the parallel case, "de celle grand Royne femme de Mithridate Roy d'Asie, qui n'en fasoit pas moins, suyuant son mary sous l'habillement d'vn homme, tant elle l'aimoit."

9. The *Apolonius and Silla* of Barnabe Riche has generally held the first place among these possible originals of Shakespeare's play. Collier speaks of it as the "indisputable source of *Twelfth Night*," and Mr. Sidney Lee writes, "In all probability he drew the story solely from the *Historie of Apolonius and Silla*." But, as told by Riche, the tale is coarse, and its literary standard is low; and, although written in English, its contribution to *Twelfth Night* is much smaller than that of the Comedy of the Intronati, or even Bandello's novel"; indeed, in my opinion, Shakespeare owes it remarkably little. *Apolonius and Silla* is the second of eight stories in a volume of which the full title may now be given:—

"*Riche his Farewell* | *to Militarie Profession: con* | *teining verie pleasaunt discourses* | *fit for a peaceable tyme.* | *Gathered together for the onely delight of* | *the courteous Gentlewomen bothe* | *of England and Irelande,* | *For whose onely pleasure thei were collected together* | *And unto whom thei are directed and dedicated* | *by Barnabe Riche, Gentleman.* | Imprinted at London by Robert Walley, 1581."

From this title we seem to learn that Riche did not write the stories, or at least did not wish them to be regarded as original; in any case *Apolonius* is drawn from Belleforest. Riche, however, did some other literary work. His *Apolonius and Silla* was reprinted in *Boswell's Malone*, 1821, in Shakespeare's Library, 1843, and by Collier for the Shakespeare Society in 1846. For my present purpose I do not think it worth while to print even an abridged version, but I will give a brief outline: "Duke Pontus, Lord and Governor of Cyprus, has a son and a daughter, Silvio and Silla, who closely resemble one another. Silla falls in love with a Duke Apolonius of Constantinople, who is staying at her father's house, and when Apolonius returns to Constantin-

ople, she determines to follow him. Accompanied by her servant, Pedro, she takes ship, is in danger of being insulted by the captain, but is saved by the wreck of the vessel. Thereafter, dressed as a man, and taking her brother's name, she travels on to Constantinople. Here she enters the service of Apolonius, and is employed by him to carry tokens and love letters to the Lady Julina; and as in all the other versions of the story, the lady falls in love with the messenger. Meanwhile the brother has followed the sister, thinking that she may have eloped with Pedro. In Constantinople he meets Julina, is bewildered by her attentions, but remains for the night at her house, and in the morning departs for Greece. Rumour of this intrigue reaches Apolonius, who suspects his page, and casts her into prison. Eventually she is confronted with Julina, is proved to be a girl, and is accepted by Apolonius. The character of Julina is threatened, but the brother, hearing of his sister's betrothal, hastens to Constantinople, where he marries Julina."

Here we have a shipwreck, as in Cinthio, and this may have been useful to Shakespeare; as also may the sea captain, though he plays a very different part from the Antonio of *Twelfth Night*. Beyond these the incidents are somewhat as the other writers relate them—Belleforest especially, whom we may regard as Riche's original. This may be inferred where Riche says, "I will heare for breuities sake, omit to make repetition of the long and dolorous discourse recorded by Silla, for this sodaine departure of her Apolonius"; such a dolorous discourse is found only in the version of Belleforest.

Descending now to particulars, we note, "that haue so charely preserued myne honour," which bears a close likeness to "And laid mine honour too unchary out" (*Twelfth Night*, III. iv. 210); also, "whom of my self I have chosen rather for the satisfaction of mine honest likyng, then for the vaine preheminences or honourable dignities looked after by ambicious myndes," which is the substance of "Tell her, my love, more noble than the world, Prizes not quantity of dirty lands" (*Twelfth Night*, II. iv. 82, 83); beyond these there are but one or two minor resemblances, which have been included in the preceding notes.

It may be added that in the *Atlantic Monthly* for May 1st, 1902, Mr. W. A. Neilson finds a hint for Shakespeare's treatment of Malvolio in another story by Riche. This is the "Fift Historie" *Of Two Brethren and their Wives*, where

a husband gives out that his ill-tempered wife is mad, and shows her to his neighbours—"a great chaine about her legge, wherewith he tied her in a darke house, etc." Beyond this, and the "call upon God" of her neighbours, I find little in this fifth story that would have been useful to Shakespeare.

10. *Laelia.*—This Latin version of *Gl'Ingannati* is described by G. B. Churchill (*Sh. Jahrbuch*, 1898, vol. xxxiv.[1]). The MS. is preserved in Lambeth Palace (838, 4°, p. 292). *Laelia* was performed at Cambridge in 1590 and 1598, and it may easily have been known in London, and possibly to Shakespeare. Except for a few trifling omissions, it is a faithful reproduction of the Italian, and what has been said of *Gl'Ingannati* will mostly apply here. As to the question whether Shakespeare used the Latin or the Italian, if he had not access to both, I much prefer to believe that he had before him one of the many editions of *Gl'Ingannati*.

11. Gonzaga's *Gl'Inganni*[2] bears a close resemblance to Secchi's play, on which it seems to have been founded. It is of interest to us here chiefly through the fact that the name assumed by the lady in disguise is "Cesare," which may well have suggested Shakespeare's "Cesario."[3] And I may now repeat the opinion given in the Introduction, that if we may judge from Shakespeare's vast knowledge, and his general method of setting about a play, we may be confident that he consulted several, if not all, of the foregoing authorities, and very possibly some others that are unknown to us. I may add that a very imperfect idea of Shakespeare's literary outfit is obtained from the usual summary of his studies—Lilly's *Grammar*, Mantuanus, and the rest.

12. Cornaccini's *Gl'Inganni* did not appear till 1604, and was therefore, we may presume, too late for *Twelfth Night*.

[1] *Die lateinischen Universitäts—Dramen Englands in der Zeit der Königin Elisabeth.*

[2] *Gl'Inganni Comedia dell' illustriss. Signor Curtio Gonzaga. All' Illustriss^ma & excellentiss. Signora Donna Marfisa da Este. Con Privilegio. In Venetia*, 1592.

[3] See also Introduction, p. xii.

APPENDIX II

(*a*) Act II. Scene IV. Lines 111–116—"A Blank," etc.

We may remember the note on line 45 ("the free maids"), but although we have before us a passage to be spoken of with bated breath, and—sometimes—to grasp the flower may be to destroy the flower; yet, as I have pointed out elsewhere, knowledge must come before appreciation, and the student even of Tennyson should submit to a pretty thorough schooling in Greek particles. Therefore, after a more or less emphatic note of admiration, the commentator will proceed with his task, and it may haply turn out that his labours are not altogether unlike those of the skilled musician who interprets the masterpiece of some great composer. For example, when the uninformed reader meets with (I quote at random), "In maiden meditation, fancy free," and a thousand and one other such passages, he almost certainly fails to understand them, and therefore as certainly fails to appreciate their beauty. And here in this passage we have, "She pined in thought," "a green and yellow melancholy," "like Patience on a monument," "smiling at grief"; these expressions, apparently so simple, bristle with difficulties;[1] one must know Shakespeare, and something more, to realise what is meant by "thought," "green and yellow," "grief"; and it is necessary to take into careful account the poet's ambiguous habits, whether of grammar or vocabulary. The question, Does Shakespeare ever strike a random string? is answered elsewhere in the notes (*e.g.* see below, "green and yellow," also the note on v. 375). What I have to dwell upon here is the fact that he is fond, perhaps overfond, of the *mot à double entente*—the double entendre generally; "I moralise two meanings in one word," he says in *Richard III.* (III. i. 83). But not only will he use a word

[1] To deal with them fully in these brief notes is impossible, but I have endeavoured to explain such as are of primary importance. For some points the reader may refer to the Var. Ed. of 1821, where the mass of comment is so great that it has to be appended to the play.

in such a way that we are left to choose its meaning, or, after long labour, to discover that it has two and possibly three meanings; he will even allow a *construction* to remain doubtful. See, for example, the word "smiling," below; and for equivoque generally the note below, and that on line 116; also the notes on III. i. 15, 22, 156–161; IV. i. 14, 15, etc. Of this play upon words, for which we must always be prepared, the most extraordinary instance is the passage explained in the note on III. i. 156–161, and I doubt whether a more striking example of "idolising a quibble" can be found in all Shakespeare. Finally, I may call attention to a very important characteristic of this poet (especially in regard to figurative language), his habit, namely, of repeating an expression in a slightly different form; cf. the note on II. iv. 113; and for a further explanation, see the author's *Handbook to Shakespeare*, pp. 436 and 437.

After these preliminary remarks (see also note on line 113, "pined," etc.) we may endeavour to get at the poet's whole meaning, and therefore enjoy to the full this exquisite effort of fancy, imagination, and truth. But I give the following paraphrase with diffidence, for in some points I shall have to differ from most editors:—"The history of my sister's attachment has not been written, for she never told anyone that she was in love—'But now will canker sorrow eat my bud, And chase the native beauty from his cheek' (*King John*, III. iv. 82; see also an important reference to Bandello, note on lines 112, 113). She pined away with inward pain that caused her body to sicken and her mind to grow jaundiced. Yet with a silent endurance that made her like the image of Patience on a tombstone, she would sit and smile mournfully on her suffering." Hunter gives quite a different meaning to "grief" (see note on line 116); his explanation of "green and yellow" (see below) is utterly at variance with mine; and some would allow the word "thought" its usual meaning. But if I have judged rightly—aided by the drift of the whole passage and our note on "pined in thought" (line 113), we see that the word "thought" is used in the sense of mental suffering; and we may compare "think and die," *Antony and Cleopatra*, III. xiii. 1; "take thought, and die for Cæsar," *Julius Cæsar*, II. i. 187; or, as best adapted to our passage, "There is pansies, that's for thoughts," *Hamlet*, IV. v. 177; we see also that the participle "smiling" has for its subject more especially the pronoun "she," and in a much less degree the noun "Patience," yet something of both. Next we compare *Pericles*, V. i. 139 (where, however, the

picture has a different application), "thou dost look Like Patience gazing on kings' graves, and smiling Extremity out of act." The figure of Patience often wears a smile of resignation as it bends over the futile sorrow of a tomb; but we must understand that the sister of Viola more than shared the resignation of the placid marble.

(*b*) ACT II. SCENE IV. LINE 114—"GREEN AND YELLOW."

We may first refer to the note on line 113. No doubt the poet was deliberate in his choice of these epithets; but I must repeat a caution given above; though seldom haphazard in his use of language, Shakespeare will often make a mere word "track suggestion to her inmost cell"; and in writing the above paraphrase I found nothing so difficult as the differentiating of "green and yellow"; I made green the symbol of bodily suffering and decay, and yellow of the mental. Both green and yellow are often associated—and not by Shakespeare alone—with jealousy; but the picture before the poet is one of physical and mental suffering and decline, and the epithets are transferred from the cause to the effect (cf. also "boiled to death with melancholy," II. v. 3). Of course "black" (*melan*) is the permanent epithet of melancholy, as in *Love's Labour's Lost*, I. i. 234 (cf. *choler* and *black choler* in the "humours"; also Chaucer's *rede colera*, i.e. *yellow bile*, as contrasted with *melancholia*); but to return to these transferred epithets, "green" will partly suggest the "green sickness" that Shakespeare and Fletcher attribute to women, and partly the use of the word in "to look so green and pale" (*Macbeth*, I. vii. 37), or, "her vestal livery is but sick and green" (*Romeo and Juliet*, II. ii. 8). As to "yellow," it may first represent the outward appearance—the "pale" of the former of these quotations, and the "sick" of the latter; and then further suggest the "pangs of despised love"—we may not use the vulgar "jealousy"—that slowly sicklied over the native hue of damask. Again I write with diffidence, and in justice to my readers I will now add Hunter's explanation of "green and yellow":—"We must go," he says, "to the fancies of the Middle Age period, when particular states of mind were indicated by particular colours. Blue denoted truth; crimson, cruelty; white, innocence; ash colour, repentance; and then also green denoted hopefulness, and yellow, jealousy; so that a green and yellow melancholy was a melancholy in which there was jealousy, yet hope, which accords exactly with the state of mind of Viola."

APPENDIX III

SPEDDING'S ARRANGEMENT OF ACTS AND SCENES

MR. SPEDDING further remarks (see Introduction in this volume, p. xxxii):—"At the end of the first Act, Malvolio is ordered to run after Cesario with Olivia's ring; in the second Scene of the second Act, he has but just overtaken him. 'Were you not even now' (he says) 'with the Countess Olivia?' 'Even now, sir' (she answers), 'on a moderate pace I have since arrived but hither.' Here, therefore, the pause is worse than useless. It impedes the action, and turns a light and swift movement into a slow and heavy one.

"Again, at the end of the third Act, Sir Andrew Aguecheek runs after Cesario (who had just left the stage) to beat him, Sir Toby and Fabian following to see the event. At the beginning of the fourth, they are all where they were. Sir Andrew's valour is still warm; he meets Sebastian, mistakes him for Cesario, and strikes him. Here again the pause is not merely unnecessary; it interrupts what was evidently meant for a continuous and rapid action, and so spoils the fun. I have little doubt that the first Act was meant to end with the fourth Scene—the Scene between the Duke and Viola:—

> 'Whoe'er I woo, myself would be his wife';

the second with Viola's soliloquy upon receiving Olivia's ring:—

> 'Oh, time, thou must untangle this, not I;
> It is too hard a knot for me to untie.'—
>
> Act II. Scene ii.

The third might end where, according to the received arrangement, the second does; only that the underplot would in that case become rather too prominent, and the main action stand still too long. To avoid this, I would not

have the curtain fall till after the second interview between Olivia and Viola, in which Olivia declares her passion :—

> 'Yet come again; for thou perhaps may'st move
> That heart which now abhors, to like his love.'—
> Act III. Scene i.

The fourth Act may end where it now does, with the contract between Olivia and Sebastian; and the fifth will remain as it is."

The following is Spedding's arrangement in a tabular form :—

First Act, .	I. i.–iv.
Second Act, .	I. v., II. i. ii.
Third Act, .	II. ii.–v., III. i.
Fourth Act, .	III. ii.–iv., IV. i.–iii.
Fifth Act, .	V., *ad fin.*

And the following is that of Sir Henry Irving's Acting Edition :—

First Act, .	I. i.–iv.
Second Act, .	I. v., II. ii., II. iii.
Third Act, .	II. iv., II. i., II. v., III. i.
Fourth Act, .	III. iii., III. ii., III. iv., IV. i. ii.
Fifth Act, .	IV. iii., *ad fin.*

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